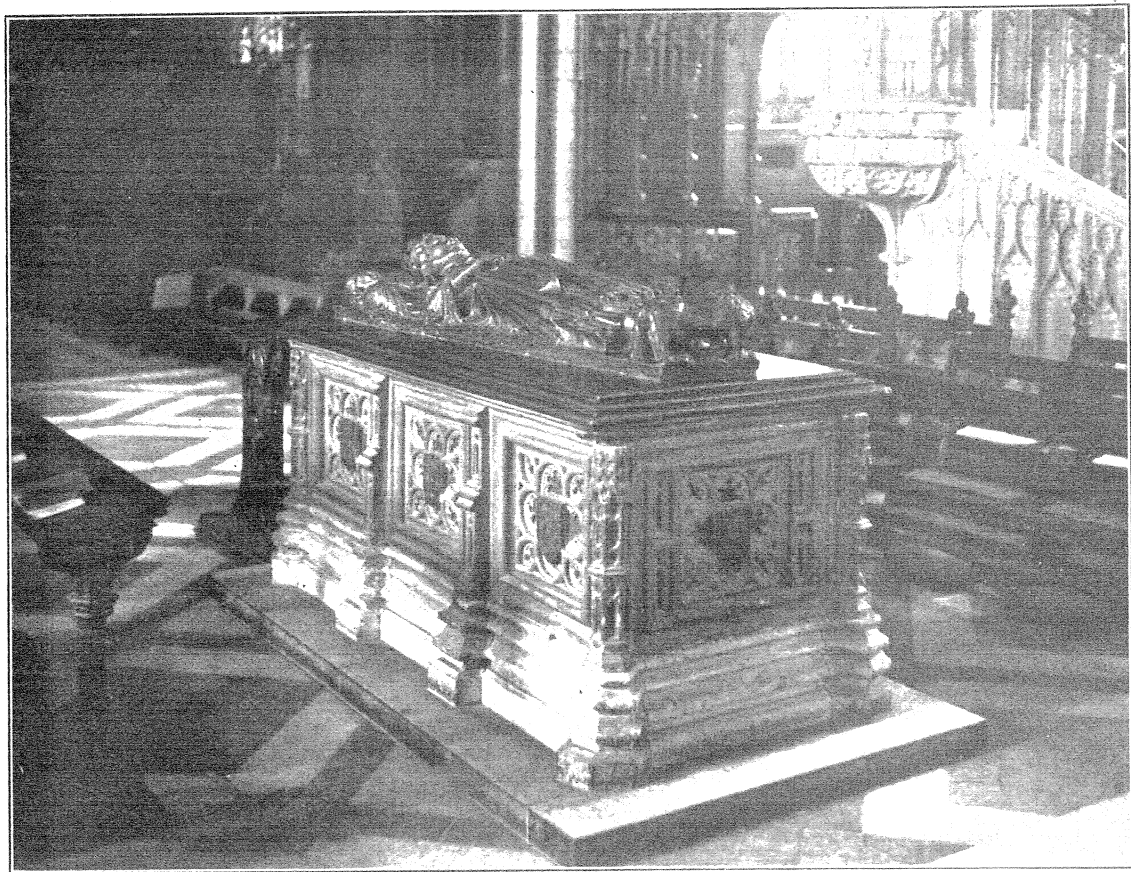
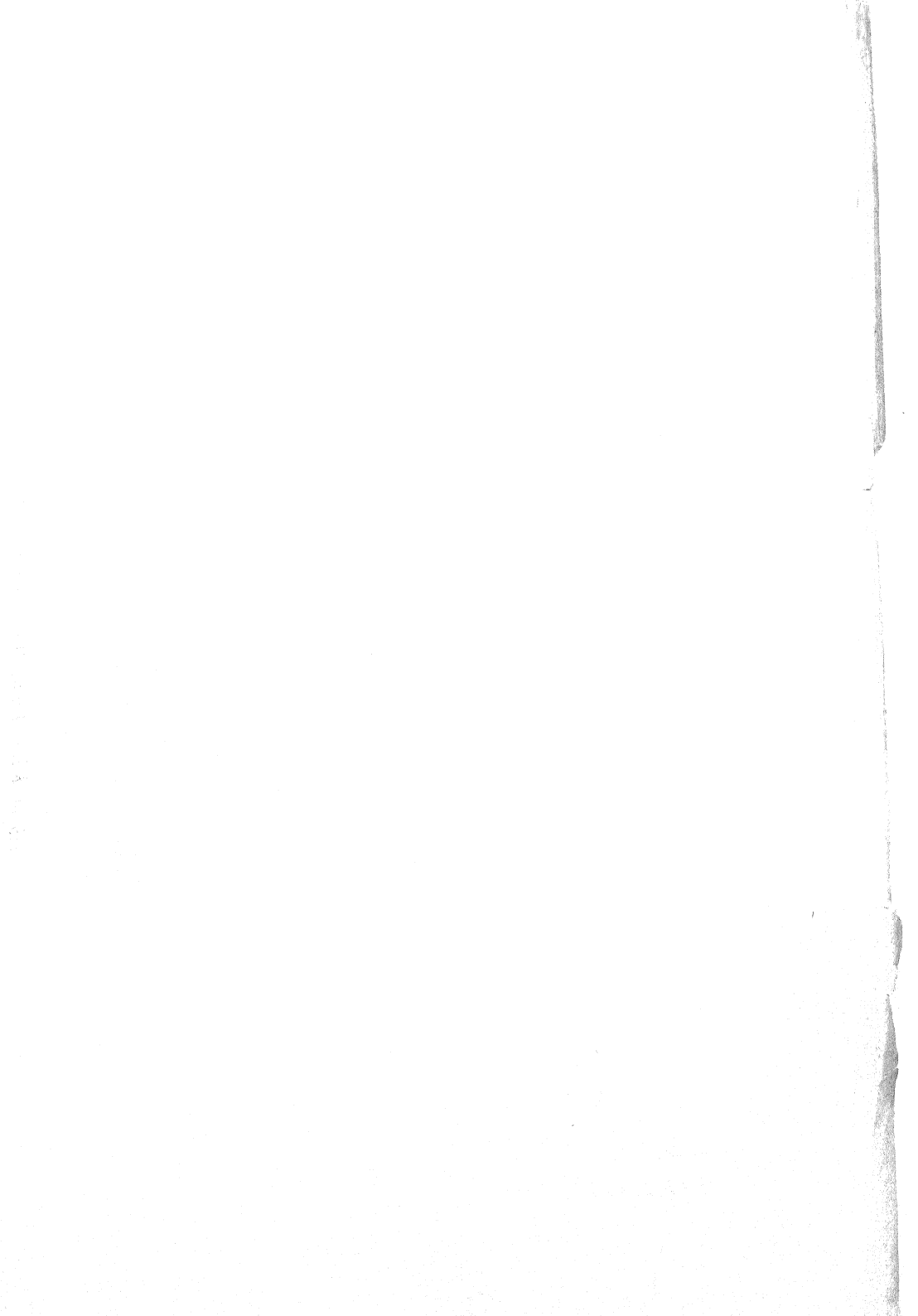


THE LIFE AND DEATH OF KING IOHN





Tomb of King John, Worcester Cathedral.

A NEW VARIORUM EDITION

OF

SHAKESPEARE

THE LIFE AND DEATH

OF

KING JOHN

EDITED BY

HORACE HOWARD FURNESS, JR., A. B.; LITT. D.

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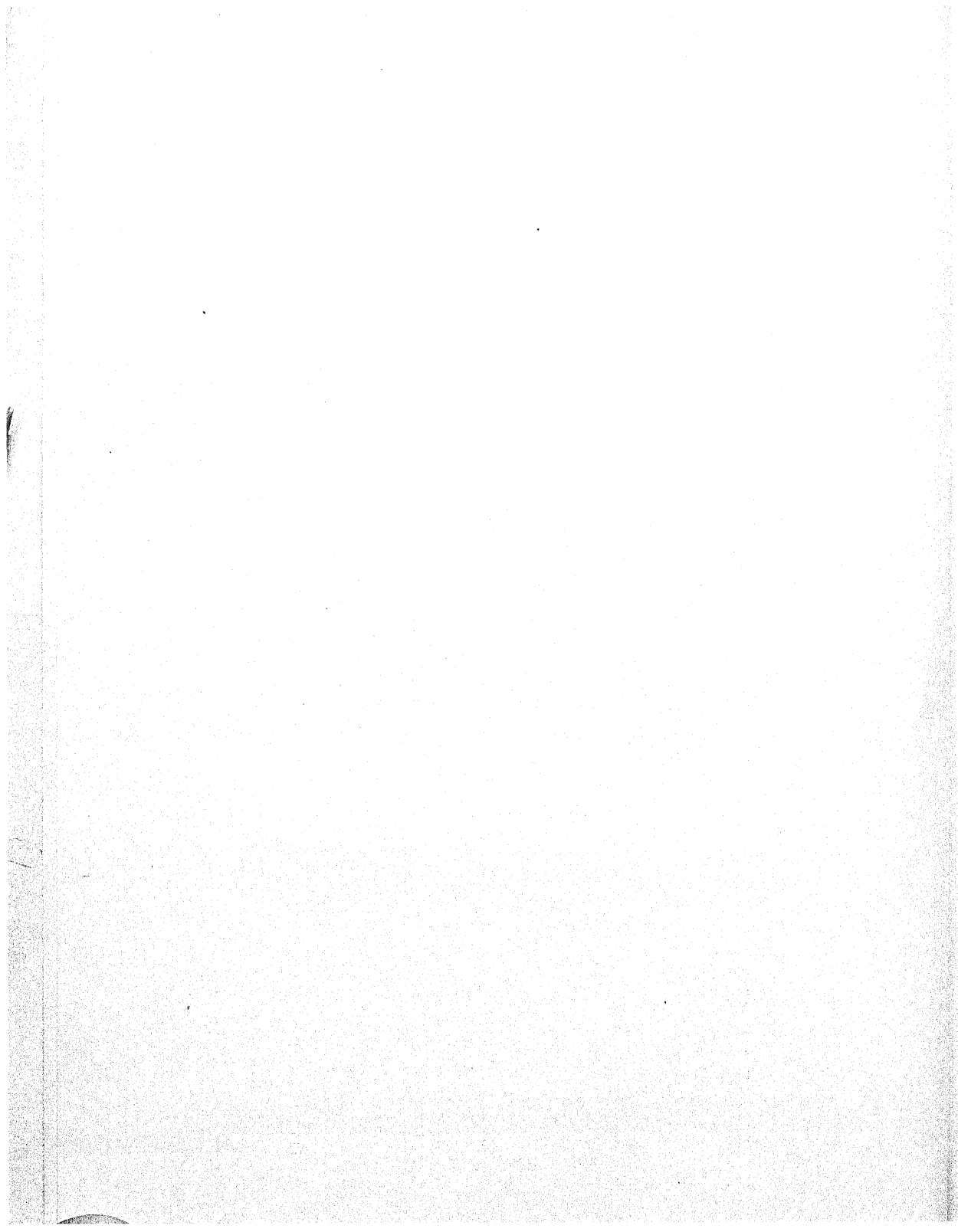
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TO
L. B. W. F.

Yet be most proud of that which I compile
Whose influence is thine and born of thee.



PREFACE

THE earliest text of *King John* is that contained in the Folio of 1623. As far as the mere text is concerned the task of the editor is comparatively light, and those passages requiring typographic deciphering are pleasantly few. It is become so much the custom to speak derogatively of the editorship and the printing of the Folio that it is pleasant to speak in commendation of any part of that work. *King John*, in the Folio, contains a little over two thousand seven hundred lines. In the Cambridge text there are but fourteen examples wherein the Folio reading has been abandoned as corrupt and an emendation by a modern editor adopted. A table showing these will be found in the *Appendix* to this volume. A further evidence of the excellent state of the text may be seen in the list of CRUCES, prepared by F. A. LEO, for all the plays (*Jahrbuch*, xx, p. 158); therein *King John* provides twenty-four passages, but this does not, by any means, imply that these are all due to corruptions of the text; in the majority of passages given by LEO the crux consists in the fact that a word, or expression, has given rise to a discussion as to a particular meaning or interpretation, such, for example, as 'Alcides shoos upon an Asse'; 'greefe is proud and makes his owner stoope'; 'a new untrimmed bride,' etc. Upon passages such as these the editors and commentators have expended their labor and ingenuity; in fact, an examination of the Notes will show that passages which have been fruitful of discussion are, in number, greater than in almost any other Play in this series, but, as has been already said, this does not mean that the Text itself is come down to us imperfect or corrupted. This is, however, not the case as far as the Act and Scene divisions are concerned, and modern editors have not hesitated to alter the headings where necessary, a source of great confusion to the student using a modern text and with the Folio text before him, as in the present volume. For example, Act I, sc. ii. of the Folio is in all modern editions Act II, sc. i.; Act II. in the Folio is but

77 lines, and, accordingly, modern editors, following THEOBALD, have made this Act III, Sc. i, and the Folio's Act III, sc. i. a continuation of the scene where Constance awaits the return of the wedding procession with the two Kings. And here at once a difficulty confronts us. If we retain the Folio divisions completely, the modern line numbers are utterly useless for reference; if we adopt the modern division completely, the line numbers in Act III, sc. i. (the Folio's Act II.) up to line 77 will be repeated in the Folio's actual Act III, sc. i, which in the modern text is made a continuation of the preceding scene. In disentangling this I fear I have been only partly successful. It seemed too drastic a treatment of the Folio text to suppress entirely the heading Act III, sc. i. and all the line numbers. I have, therefore, retained the Folio heading Act III, scena prima, and its line numbers, placing in brackets the line numbers as in the Cambridge text. This will enable the student with a modern text before him to locate any passage, which otherwise would be a matter of some difficulty and consequent loss of time.

The question of the exact year—even the month—wherein each of SHAKESPEARE's plays was written was, for the earliest editors, one of singular interest. Any passage which might be supposed to refer, even remotely, to an event of the historic days of SHAKESPEARE's life in London was eagerly seized upon as a means to settle the question once for all. This is termed internal evidence; again, manifest allusions to the play, or parts of it, by contemporary writers are taken as external evidence. In later years much time has been expended in classifying the plays according to the structure of the verse; this belongs also to the class of internal evidence.

King John is included in MERES' list in the *Palladis Tamia*, 1598, and, although there are several commentators who have adopted an earlier date of composition, this same year has been accepted by the majority. The dates range, however, between 1592 as the earliest and 1611 as the latest; this last having but one proposer and supporter. Beyond its inclusion in MERES' list, we have no other piece of external evidence for a date of composition of *King John*, and it is not, moreover, given in the list entered by JAGGARD and BLOUNT when applying for license to print the First Folio in 1623. The Applicants then gave the titles of all those other plays of SHAKESPEARE the licenses for

which had not been assigned to other men. The reason for this complete omission from the *Stationers' Registers* is now impossible of explanation. HALLIWELL suggests that, either it was a mere oversight on the part of the printers, JAGGARD and BLOUNT, or that the license to print SHAKESPEARE's play had already been assigned to another; if this latter, where then is the entry of that other license in the *Registers*?

As to internal evidence, Warburton decided that King John's berating Hubert for a too zealous following out of a hint to put Arthur to death was suggested by Elizabeth's anger at Davison for like behavior towards Mary Queen of Scots, who was executed in 1587; but, as was quickly demonstrated, this was far too early a date, and it was hardly probable that an audience would recognise and apply an occurrence of several years before, granting even that knowledge of the Queen's action was widely and publicly known. Constance's heart-rending grief and passionate words on the loss of Arthur was accepted by MALONE as the outpouring of SHAKESPEARE's sorrow and personal loss of his little son Hamnet in 1596, and this date with MALONE receives corroboration from the description by Chatillon (Act I, sc. ii.) of the expedition accompanying King John against France, being like to the expedition of Raleigh and Essex against Spain at this same period, but for this last suggestion MALONE acknowledges his indebtedness to a remark on this similarity by DR. JOHNSON. MALONE's theory of Shakespeare's method of composition, to me at least, does not commend itself. Are the jealous pangs of Othello; Cleopatra's infinite variety; Falstaff's buffoon jests; King John's despicable villainy, but reflections of some exterior impulse on SHAKESPEARE, or due solely to a passing mood? Such a supposition, instead of enhancing, detracts from our awe at the power of that mind which could so project itself into the innermost thoughts of any and all types of mankind.

Metrical, and other verse-tests, are corroborative of the conclusion that *King John* belongs to SHAKESPEARE's early period, and we cannot, therefore, be far wrong in assigning it to a date somewhere between 1596 and 1598, which, for all practical purposes, is quite close enough.

For the main conduct of his drama SHAKESPEARE did not, as with several others of the Histories, have recourse directly to the

Chronicles. The basis of *King John* is an older play, *The Troublesome Raigne of John, King of England*, in two parts, first issued anonymously in 1591; it was re-issued in 1611 with the superscription 'by W. Sh.' on the title-page, evidently for the purpose of deceiving the public, that this was SHAKESPEARE's play, which had appeared in the interim. A third edition was printed in 1622 and the letters 'W. Sh.' on the title-page were changed to 'W. Shakespeare.' The proximity of this last date to that of the First Folio might possibly be a reason for the omission of SHAKESPEARE's play from the list given by JAGGARD and BLOUNT, as before mentioned; there is, unfortunately, no entry of *The Troublesome Raigne* to be found in the *Stationers' Registers* for the year 1622, but the play was printed in that year, and its re-issue shows that it was well known.

The complete lack of cumulative interest and absence of character development are inconsistent with the assumption that SHAKESPEARE was wholly responsible for this exemplar of the two-part tragedy or historical play. Nevertheless, so astute a critic as CAPELL declared in favor of SHAKESPEARE's authorship, and saw in the later *King John* but a rewriting of one of SHAKESPEARE's own juvenile productions. STEEVENS likewise included *The Troublesome Raigne* among the twenty Shakespearian plays published in quarto during the life of SHAKESPEARE, but later admitted that he recanted from this opinion and was content to allow the Author his anonymity. The most steadfast opponent of those who refused to accept SHAKESPEARE as the author of the older play was LUDWIG TIECK, who discerned in *The Troublesome Raigne* a power and beauty which has curiously been invisible to the English Commentators; he declared that, had this play but been the acknowledged work of one of SHAKESPEARE's lesser brethren, the opinion as to its position among the works of that age would have been far different. Unlike STEEVENS, TIECK maintained his opinion to the last, and, in spite of the adverse views and criticism bestowed upon him by his own countrymen, declared that further examination but confirmed his first decision. COLERIDGE, in his first tentative chronological order of the plays, placed *The Troublesome Raigne* in the earliest or prentice period of SHAKESPEARE's work, characterizing the work as 'not his but of him'; in later attempts COLERIDGE rightly rejected the older play, but hesitated as to assigning its true authorship. This last question is fully discussed in the *Ap-*

pendix to this volume, and therefore need not be repeated here.

The anonymous author drew the main incidents of his plot from HOLINSHED'S *Chronicle*, and therefore SHAKESPEARE, as he closely followed his predecessor, was indirectly indebted to the early historian. Although the general order of *The Troublesome Raigne* is followed, there is substantially not a scene or speech which is not entirely recast; in but one or two instances has SHAKESPEARE reproduced even so much as an entire line, and has compressed the two parts of five acts each into one drama of five. A careful study of SHAKESPEARE'S procedure in the present instance will be, for those interested in either the theory or practice of play-writing, a task both pleasant and certainly profitable. His keen intuition as to the dramatic value of any incident; the equally clear perception as to what was retarding the progress of his drama with its consequent omission, and, over and above all, his marvellous use of every means to develop and make real each and every character—all these are excellent object-lessons in the art of dramatic construction.

There was an older play than *The Troublesome Raigne* on the subject of King John's contest with the Pope, written by JOHN BALE, Bishop of Ossory, entitled *Kynge Johan*. From its general style and what is known of BALE its probable date of composition lies between the accession of Elizabeth and the year 1563, the date of BALE'S death. Beyond the fact that both the anonymous author and BALE used the historical material furnished by the *Chronicles*, there is no evidence to show that the author of *The Troublesome Raigne* had any recourse to the work of his predecessor; still less that SHAKESPEARE even knew of its existence. BALE'S work is now chiefly interesting to students of the development of dramatic forms. It is the earliest known example of a drama in English wherein personages connected with public affairs in England are represented; and since abstract impersonations, such as Civil Order, Verity, Sedition, are also introduced, it bears a certain relation to the older moralities, occupying an intermediate place between these and the later historical plays. It is the only example of this form which now exists. An analysis of *Kynge Johan*, with copious extracts, is included in the *Appendix* to this volume.)

Coming down to more modern times, in 1745 we find COLLEY CIBBER, doubtless incited by the alarming attempts of Charles

Edward Stuart, backed by the Church of Rome, using SHAKESPEARE'S *King John* as political fuel for the flames. His alteration bore the clumsy title *Papal Tyranny in the Reign of King John*; it was produced at Drury Lane in 1745, CIBBER himself playing the rôle of Pandulph. It was not received with favor either by the critics or public, and after ten performances was withdrawn, CIBBER retiring from the stage with its last presentation.

In the dedication to the Earl of Chesterfield CIBBER declares that he endeavored to make his version 'more of a play than he found it in SHAKESPEARE'; possibly he thought he had, but the wilful public preferred SHAKESPEARE'S tragedy as produced at the rival house, Covent Garden, and *Papal Tyranny* sank into dramatic oblivion, where it still deservedly remains. Needless to say it did not have the political effect intended by its author.

Nearly sixty years later, in 1800, R. VALPY, Head-Master of Reading School, produced an alteration of *King John* even more drastic than CIBBER'S. As had CIBBER, VALPY omitted the whole of the First Act, beginning his play with the scene before Angiers, leading to that between Philip and John. But VALPY apparently was not satisfied with any speech or series of speeches as written by SHAKESPEARE, and, with fool-hardy presumption, therefore rewrote and recast all to conform to a style, which he strangely imagined, was more forceful and impressive. As adaptations go, VALPY'S may take its place with DAVENANT'S perversion of *Macbeth*; TAIT'S desecration of *King Lear*; and DRYDEN'S travesty of *The Tempest*. It was prepared for the use of his scholars, and for such a purpose it should have had but a very limited audience, but VALPY was ambitious, and shortly after its performance at Reading School it was produced in London; like *Papal Tyranny*, it had but a brief career, and has never since been revived.

SHAKESPEARE'S *King John* has, of course, survived both of these attempts upon its dramatic life; but among his English Histories it has never been one of the favorite or stock-plays, such as *Henry IV.* or *Richard III.* Various are the reasons assigned for this, but chiefly that the titular hero is not the protagonist.

Faulconbridge carries all before him from his first scene, where he at once captivates the King and Queen Elinor, to the final words of the play put in his mouth as the one best typifying the

rugged warrior Englishman of the time. Critics have not been slow to note the gradual change in his character. The brag-gart of the early scenes is drawn on the same plan as that of the Faulconbridge of *The Troublesome Raigne*, and in the older play he maintains practically the same character throughout. It was the intuitive perception of SHAKESPEARE that grasped the dramatic possibilities of such a character and showed how a man of Faulconbridge's temperament attains to full strength and fineness by responsibility placed upon him, and by the confidence of one who trusts him implicitly. 'Have thou the ordering of the present time' are almost the last conscious words addressed to Faulconbridge by the King, as he hands over to him the conduct of the campaign against the Dauphin's invasion, and this after Faulconbridge's scathing comment on the King's announcement that Pandulph has offered to make a compromise with the invaders. Once only can we detect a slight wavering in his allegiance. The dead body of Arthur, found under such suspicious circumstances, almost shakes his faith, and wrings from him the admission that he begins to lose his way amid the thorns and dangers of this world; and that Heaven itself frowns upon the land where such deeds can be committed. His righteous indignation is forgotten as he stands beside the dead body of the King; his last words breathed in the dead ears are, that he but stays to avenge the murder, and then his soul shall wait on his benefactor to heaven as it has been but his servant upon earth. In adapting the older play it must have been at once apparent to the Playwright that King John's was not a character which lent itself to dramatic treatment. He was utterly perfidious, a poltroon, and a moral coward without one redeeming feature. Richard, Duke of Gloucester, ruthless and cruel though he was, had at least the saving grace of a grim humor; and his resourcefulness on all occasions excites a dreadful interest in his fate. But John was without even these signs of strength; his defiance of the Pope is mere bluster, he cringes abjectly when he is made actually to realize the power of the Church, and accedes to all the conditions, forcing himself to believe that all this was done not on compulsion, but as a voluntary act on his part.

That the full title of this Play in the Folio is misleading cannot be gainsaid. The action, in fact, deals with but a small number of the vicissitudes of John's stormy career as King; and that incident which in later ages was regarded as the bul-

wark of the people against the despotic acts of the crown—Magna Charta—is entirely omitted. SHAKESPEARE's reasons for ignoring an episode of such historic interest has been the source of varied speculation and comment. The anonymous author of *The Troublesome Raigne* had before him in the *Chronicles* a full account of the signing at Runnymede. It evidently did not appeal to him as a matter of importance politically, and quite unnecessary dramatically, as his main object was to make hateful to his hearers the acts of the Pope, and with such the Great Charter had had no connection whatever. What more natural, then, that what his predecessor had cast aside as extraneous SHAKESPEARE should likewise neglect? It is more than doubtful that Magna Charta, in the days of Elizabeth, was regarded as of any import, and equally certain that the people of that period actually preferred a monarch uncurbed by conditions, who should rule absolutely without recourse to appeals to Church or state. Had SHAKESPEARE accepted the incident of John's signing the Charter for a subject of a part of his drama, it is impossible to believe that we should not have had a scene equally as fine as many in his other historical plays, for example, the scene of Richard's renunciation of the crown to Bolingbroke. I, for one, wish that he had attempted it.

The words put by SHAKESPEARE into the mouth of John when defying the Pope are thought to indicate that SHAKESPEARE was merely using King John as a mouthpiece to voice his own opinions as to Papal authority; such sentiments also render doubtful the question whether JOHN SHAKESPEARE was a Romanist or had conformed to the acts first issued by Elizabeth. That there is quite as much to be said in favor of one as the other will be seen by a reference to the notes on III, i, 78, and to the views of various commentators in the article *Shakespeare and Roman Catholicism* in the *Appendix* to this volume. I cannot reconcile myself to the opinion that SHAKESPEARE ever made use of his dramatic art for the purpose of instructing, or as a means of enforcing his own views, any more than I believe that his poetic inspiration was dependent on his personal experience.

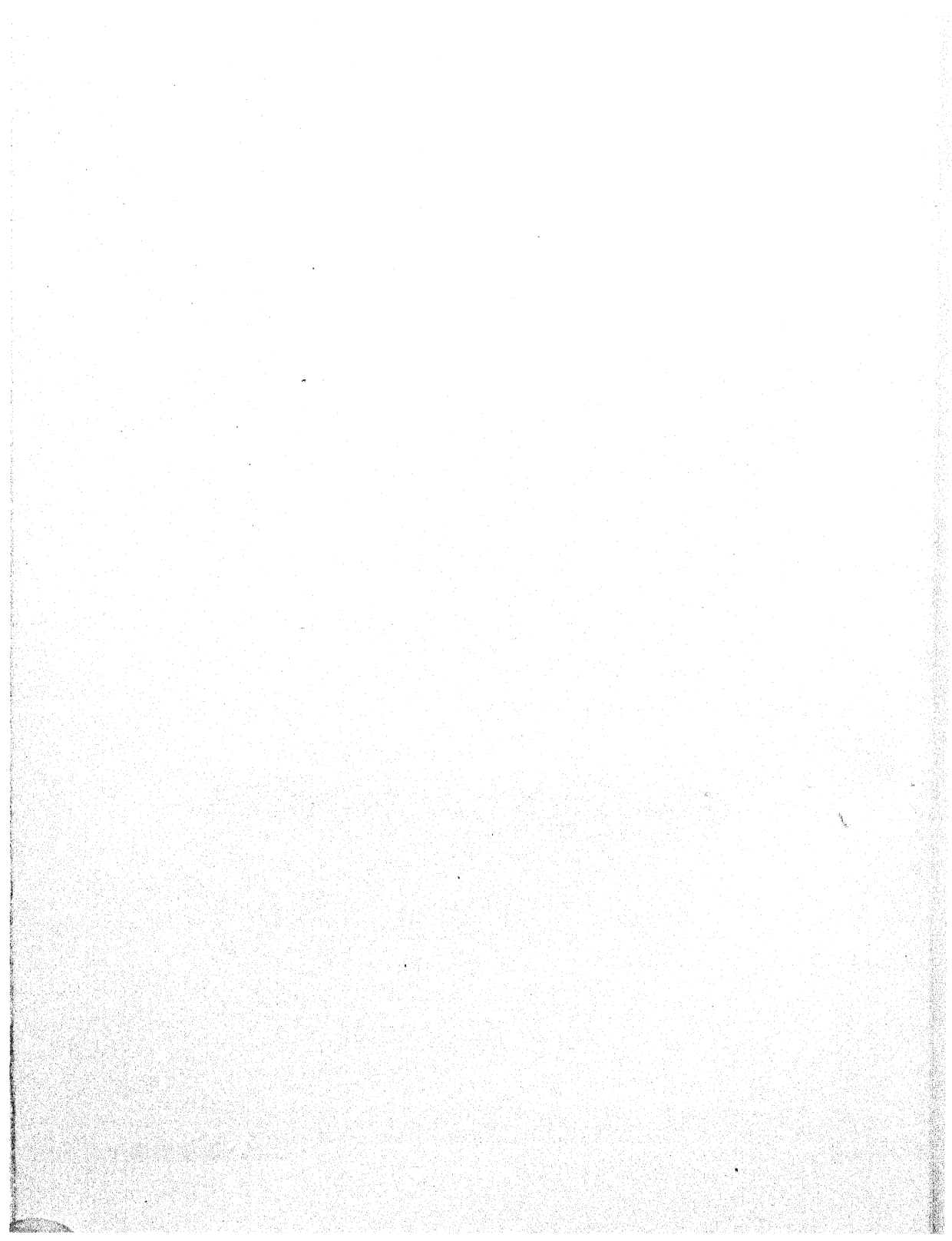
In conclusion let it be admitted that *King John* as an acting play is not to be ranked with the greater productions of SHAKESPEARE, but this is not, by any means, to say that it is lacking in dramatic interest. What other playwright has ever produced

the thrilling horror of King John's veiled hints at murder and death in his instigation of Hubert? Where will be found words of grief and despair equalling those of Constance on the loss of Arthur? What moralist could picture a scene of retribution more complete than John's miserable death by poison in the orchard of Swinstead Abbey? These scenes, be it remembered, written by a dramatist not yet thirty-five years old. How incredulous would have been that young playwright had there stood beside his elbow a seer, who in strange words should inform him, as he finished the last ringing lines of his play, that four hundred years from that time those words should still find a responsive echo in the ears of his countrymen. And that he, the humble playwright, and not all the historians, had placed upon King John's unworthy brows the wreath of immortality.

It is again my pleasant task to return thanks to the Librarian of the Philadelphia Library, Mr. George M. Abbot, and his efficient assistants, Mr. Govan and Mr. Knoblauch, for unfailing courtesy in response to many demands. Also to Mr. H. S. Jones for painstaking research in the Libraries of New York and Boston; likewise to Dr. H. C. Folger and Mr. J. Pierpont Morgan for placing at my disposal their unrivalled collections of Folios for purposes of collation.

H. H. F., JR.

June, 1919.



Dramatis Personæ

KING JOHN.	2
Prince Henry, <i>Son to the King.</i>	
Arthur, <i>Duke of Bretaign, and Nephew to the King.</i>	4

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|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| 1. <i>Dramatis Personæ</i>] First given by Rowe. | (subs.) |
| 2. KING JOHN] <i>John</i> , King of England. Cap. Sta. | 4. Bretaign] Britaine Ktly. Bretagne Pope et cet. |
| 3. ...Henry, Son...King] Cam.+ his Son. Coll. Wh. i. ...Henry, his son, afterwards Henry III. Cap. et cet. | and...King] his Nephew. Cap. Om. Coll. Wh. i. son of Geoffrey, late Duke of Bretagne, the elder brother of King John. Mal. et cet. |

2. King John] F. GENTLEMAN: The character of King John, except in two scenes and a few speeches, lies heavy on the actor; who therefore requires great judgement, with deep and strong expression, to assist the author; dignity of person and deportment are also necessary. [REED, the Editor of *Biographia Dramatica*, concludes his article on GENTLEMAN with the following: 'He was the author of the *Dramatic Censor*; and had the discredit of being editor of the worst edition that ever appeared of any English author: we mean Shakespeare, as printed by Mr. Bell, 1774.'—Gentleman's remarks reflect, however, a certain patronising attitude towards Shakespeare that was unfortunately characteristic of the latter part of eighteenth century criticism, and for that reason—not for their intrinsic value—are they here included.—ED.]—OECHELHAÜSER (*Einführungen*, i, 8) concurs with Gentleman, whom he does not, however, quote, that the part of King John is unremunerative for the actor because 'he must endeavor to arouse antipathy instead of sympathy, antagonism and not agreement in the audience; and yet every artistic effort must be exerted to excite an interest in the part; since John must be shown, in the early scenes, endowed with a strength and energy which later degenerate into cowardice and crime.'—[Estimates of the character of King John as portrayed by Shakespeare and as given by historians will be found in the *Appendix*.]

3. Prince Henry] FRENCH (p. 5): This Prince was born October 1, 1206, and immediately after his father's death was proclaimed king by the loyal earl of Pembroke, and crowned October 26, 1216; he was therefore only ten years old when he put on 'The lineal state and glory of the land.' [Shakespeare's Henry is, however, a youth of apparently seventeen or eighteen.—ED.]—OECHELHAÜSER (*Einführungen*, i, 12): The part of Prince Henry may be best represented by a young actress. On account of the importance which this short rôle bears in the closing scene of the play its assignment demands a certain amount of consideration. Princely bearing and youthful modesty, together with deep pity for his father's suffering and death, should characterise the part.

4. Arthur] F. GENTLEMAN (ap. BELL's ed., p. 13): Arthur should be a boy of small size, of tender, insinuating utterance, with sensibility of feeling.—KREYSSIG (i, 391): In the delineation of Arthur Shakespeare had a delicate task to discharge, all

[4. Arthur]

the more so since his earlier, masterly portrayal of a situation quite similar must have acted strongly upon his perception. With the simple motive of innocence trampled under foot by all the world, here, if anywhere, it would seem that a repetition was unavoidable. Like the sons of Edward, Arthur became, in fresh and sinless youth, the hapless victim of a question of legitimate succession to the crown. In the present play, as in *Richard III*, the tragic conflict lies not in the personality of the sufferer, but in his connection with those around him. In both cases there is grave danger of failure to obey that fundamental law of Tragedy which banishes from the realm of æsthetic representation the morally repugnant appearance of wholly unmerited suffering. It is, moreover, both remarkable and instructive to see how excellently the poet, avoiding any repetition, has accomplished this seemingly insuperable task in two totally different ways—and it is doubly instructive, since in both cases the material prescribes that the catastrophe be from without, and allows the poet a free hand only in development of character and motive, as well as peculiarities of execution. In one as well as in the other both renderings are carried out in a manner as masterly as it is original. The two youths themselves are drawn from a somewhat similar pattern, alike in age, situation, and fate, alike also through a passivity demanded by the circumstances.—HUDSON (*Life, Art & Characters*, etc., ii, 29): As Shakespeare used the allowable license of art in stretching the life of Constance beyond its actual date, that he might enrich his work with the eloquence of a mother's love; so he took a like freedom in making Arthur younger than the facts prescribed, that he might in larger measure pour in the sweetness of childish innocence and wit. Both of these departures from strict historic order are highly judicious; at least they are amply redeemed by the dramatic wealth which comes in fitly through them. And in the case of Arthur there is the further gain, that the sparing of his eyes is owing to his potency of tongue and the piercing touch of gentleness; whereas in the history he is indebted for this to his strength of arm. The Arthur of the play is an artless, gentle, natural-hearted, but high-spirited, eloquent boy, in whom we have the voice of nature pleading for nature's rights, unrestrained by pride of character or place; who at first braves his uncle, because set on to do so by his mother; and afterwards fears him, yet knows not why, because his heart is too full of the 'holiness of youth' to conceive how anything so treacherous and unnatural can be, as that which he fears. And he not only has a most tender and loving disposition, such as cruelty itself can hardly resist, but is also persuasive and wise far beyond his years; though his power of thought and magic of speech are so managed as rather to aid the impression of his childish age. Observe, too, how in the scene with Hubert [IV, i.] his very terror operates in him a sort of preternatural illumination, and inspires him to a course of innocent and unconscious cunning,—the perfect art of perfect artlessness. . . . Shakespeare has several times thrown the witchery of his genius into pictures of nursery life, bringing children upon the scene, and delighting us with their innocent archness and sweet-witted prattle; as in the case of Mamilius in *The Winter's Tale*, and of Lady Macduff and her son; but Arthur is his most charming piece in that line. That his great, simple, manly heart loved to play with childhood is indeed evident enough. Nor is it the least of his claims to our reverence, as an organ of Nature's bland and benignant wisdom.—Boas (*Sh. and His Predecessors*, p. 246) compares, as does Kreyssig, the situation of the young Princes in *Richard III.* with that of Arthur. 'The nephews of Richard,' says Boas, 'were marked

Pembroke,	} <i>English Lords.</i>	
Essex,		
Salisbury,		
Hubert,		
Bigot,		

6. *Essex*] Rowe, +, Cap. Varr. *Earl of Essex*, Jeffrey Fitzpeter, Chief Justice of England Ran. *Geffrey Fitz-Peter*, Earl of Essex. Coll. *Geffrey Fitz-Peter*, Earl of Essex, Chief Justiciary of England. Mal. et cet.

7. *Salisbury*] Rowe, +, Cap. Varr. *Earl of Salisbury*, William Longsword, son to Henry II. by Rosamund Clifford. Ran. *Earl of Salisbury*. Cam. +. *William Longsword*, Earl of Salisbury Mal. et cet.

8. *Hubert*] Pope, Theob. Warb. Johns. *Hubert*, an English Gentleman. Han. *Hubert*, Confidant of K. John Cap. *Hubert de Burgh*. Cam. +. *Hubert de Burgh*, Chamberlain to the King. Mal. et cet.

9. *Bigot*] Pope, +, Cap. Varr. Mal. *Bigot*, Roger, Earl of Norfolk and Suffolk. Ran. Hal. *The Lord Bigot*. Cam. +. *Robert, Bigot*, Earl of Norfolk Mal. et cet.

by an ability and spirit beyond their years, and the elder bore himself with a true touch of regal dignity. Arthur is of an essentially different nature. He is a saintly, gentle child, without a touch of worldly ambition. . . . Arthur escapes the cruel doom of blinding, but we feel instinctively that he is one of the saintly creatures who are not long for this world. Thus Shakespeare showed his usual fine tact in choosing the tradition which represented him as perishing in an attempt to leap from his prison walls.'

5. *Pembroke*] 'William Marshal, Lord Marshal of England, was created Earl of Pembroke by King John in 1201; and on the accession of Henry III. (then only ten years of age) was declared protector of the realm. Upon coming into power he was fortunate enough to appease the minds of the discontented people, and took the sensible measure of republishing, at this critical juncture, the Magna Charta, in Henry's name. After several engagements, he succeeded in driving the French out of England, and thus restored peace to his distracted country, which had long been torn by faction, the unhappy result of John's pusillanimous reign. Pembroke survived not long the pacification which had been chiefly owing to his wisdom and valour; he died in 1219, lamented by the whole kingdom. This steady and gallant patriot, who saved his country from a foreign yoke, was buried in the Temple Church, in London, where his effigy is still to be seen, clothed in mail, in the centre of the group of antique tombs' (*Hist. Dramas of Sh. Illustrated*, i, 78).—FRENCH (p. 7): William Marshall obtained the title of Pembroke through his marriage with the great heiress Isabel de Clare, daughter of the potent earl Richard *Strong-bow*; and his five sons by her . . . were, in succession, lords marshal and Earls of Pembroke. The noble in this play did not fall away, as therein implied, to the French interest; on the contrary, he remained faithful to King John. . . . His eldest son, of the same name, one of the twenty-five Barons who obtained Magna Charta from John, was among the nobles who joined the Dauphin, and hence the mistake of the poet. [Shakespeare is, however, not singular in this error, as the anonymous author of the older play, *The Troublesome Raigne of John*, which he closely follows, has made Pembroke the spokesman for the revolting nobles. See *Appendix: Troublesome Raigne*, Part 2: I, iii, p. 519.—ED.]—Miss NORGATE (p. 177, foot-

[5. Pembroke]

note): John, who in his prosperous days made almost a parade of disbelief in William's loyalty, and delighted in straining it to the uttermost by saying and doing everything he could think of to insult and provoke William, nevertheless knew well that in moments of peril William was the one counsellor to whose disinterestedness he could safely trust, the one follower on whom he could count unreservedly, the one friend whom he could not do without.

7. Salisbury] STEEVENS: Son to King Henry II. by Rosamund Clifford.—WRIGHT: If the play were historical, Salisbury would be William Longsword, Earl of Salisbury, son of Henry II. and Fair Rosamund. But in the old Play he is called 'Thomas Plantagenet, Earle of Salisburie.' Thomas Plantagenet was, however, not Earl of Salisbury; he was simply entitled Thomas of Lancaster.—FRENCH (p. 8): [William Long-sword's half-brother, Richard I.] had bestowed upon him the hand of a great heiress, Ela, daughter of William de Evereux, Earl of Salisbury, to which title Long-sword succeeded at the death of his father-in-law. In the beginning of John's reign he was Sheriff of Wilts., and Warden of the Welch Marches, and he was one of the King's securities for the observance of Magna Charta. With other peers Salisbury joined the army of the Dauphin, but on the accession of Henry III. returned to his allegiance. He afterwards served with distinction in the Holy Land, and died on his return thence in 1226. Sir Walter Scott, in his delightful Tale of the Crusaders, *The Talisman*, introduces William Long-sword as one of the companions of Cœur-de-Lion in Palestine.—[In a review of French's volume in the *Herald and Genealogist*, July, 1870, the anonymous reviewer remarks: 'Mr. French is not quite accurate. . . . Ela's father was not surnamed *de Evereux*, nor was it until after her father's death that she was bestowed with her earldom upon William Longespee.'—This is, however, a point of historic interest only, as the wife of Salisbury is not included among the characters in the present play.—ED.]—H. T. HALL (p. 152): [As portrayed by Shakespeare] Salisbury is a purely natural man, strong in love, a true friend, an excellent neighbour, but no politician. Lacking politics, Salisbury does not attract much attention until the close of the history. He is a man of feeling, not of reasoning powers, and by his feelings he is mostly actuated and directed.—KREYSSIG (i, 395): In contrast to the two kings, to the Dauphin and to the Legate, this upright, honourable soul stands like Nature in comparison to a degenerate painting, Nature in her purity, but certainly also with her narrowness. The difference between the ideal, inviolable king and the chance unworthy possessor of the sublime position is too delicate for him. His righteous anger at the murder of an innocent child recognises in the voice of fate the inclination of the heart, and persuades him that, under the banner of France, he is following not the destroyer of his country, but the avenger of innocence wronged. But this cosmopolitan virtue finds no favor in the eyes of the English poet. No bitter, painful consequence of his action, as beautifully human as politically blamable, will be spared Salisbury, that the spectator may learn that, fundamentally, the purest humanity becomes an empty phrase if it be not founded upon positive love of country. [See V, ii, 11-42.]

8. Hubert] COURTENAY (i, 26): We now regard Hubert de Burgh as the very essence of nobility; but, although at a later period of his life he was an eminent member of the aristocracy, he was, I believe, the artificer of his own fortune, and had not at this time attained the dignity of the peerage, though he had held important offices under the King. According to Dugdale (*Bar.*, i, 693) he was nephew

[8. Hubert]

to William Fitz Adelm, a favorite and servant of Henry II, and ancestor to the Earls of Clanricarde. He was himself created Earl of Kent by Henry III. in the 13th year of his reign; and in that reign, though sometimes in much favour with the king, he was repeatedly charged, both by king and nobles, with crimes of all sorts, political and personal. These occurrences may have been the original foundation for the jealousy and contempt of Hubert, which the play ascribes to the peers.—FRENCH (p. 9): There is nothing in the play to denote the proper rank of this celebrated person, who was of lofty lineage, and a noble of distinguished ability and great power. He was descended from Charlemagne . . . and his more immediate ancestor was Robert, Earl of Montaigne and Cornwall. . . . By King John he was made Lord Chamberlain, Warden of the Welch Marches, Sheriff of five counties, Seneschal of Poitou, and Governor of several castles. He sided with John in his contest with the Barons, and was one of his securities to the Great Charter, and on the day that it was signed at Runny-mead he was made justiciary of England, afterwards loaded with many honours and important posts, among them having the custody of Dover Castle. This key to the kingdom was defended by Hubert de Burgh with only 140 soldiers for four months against all the efforts of the French to take it, and when the Poet makes Faulconbridge say, 'All Kent hath yielded, nothing there holds out But Dover Castle,' [IV, i, 33], it should be borne in mind who was the castellan by whom it was so well guarded. [The Hubert de Burgh of history was undoubtedly the intrepid defender of Dover Castle, but the Hubert of Shakespeare's creation was occupied far otherwise as messenger between King John and the disaffected peers during those important military operations. (See IV, ii, iii.).—ED.]—ANON. (*Herald and Genealogist*, July, 1870, p. 316): In Hubert, the compassionate jailor of the lovely Prince Arthur, we have evidently a name derived from the great justiciary, Hubert de Burgh, Earl of Kent. In the *Dramatis Personæ* Hubert is classed, accordingly, among the Lords of the English court; but the fact that Shakespeare himself regarded him very differently is proved by the alteration in IV, iii, 86-92, where Hubert tells the Earl of Salisbury that he was provoked by the Earl's behaviour to forget 'Your worth, your greatness, and nobility'; and the Lord Bigot, a by-stander, exclaims 'Out, dunghill! darest thou brave a nobleman?' Now, admitting that Hubert is identical with Hubert de Burgh, there could not be a stronger example of Shakespeare's deficiency in genealogical lore, inasmuch as Hubert de Burgh was descended in the male line from the Emperor Charlemagne, and his own marriages were with royal houses, whilst he was justiciary of England in the reign of John, and Earl of Kent in the next reign.—OECHELHÄUSER (*Einführungen*, etc., i, 12): The character of Hubert seems at first misanthropic, and capable of the commission of a gruesome deed. He interprets at once John's murderous hints and goes with determined mien upon his dreadful errand. At the same time he should not be represented as a typical villain since otherwise the sudden change to softer and more humane impulses will seem unnatural, but he should be shown rather as an embittered man, one who sees himself, on account of a repulsive exterior, misjudged by the world. In such men a misanthropic, cruel disposition is easily developed, which incites them to sinful deeds in order that they may thus be revenged upon mankind. On the other hand, such natures are quite as strongly influenced if one approaches them in a friendly, kindly manner. Thus Hubert's temptation is facilitated by the hypocritical, fulsome flatteries of King John, while later the innocent, touching appeals of Arthur

Faulconbridge, *Bastard-Son to Richard the First.*

10

10. *Faulconbridge...First*] Pope, +, Var. '78, '85. *Philip*, his bastard Brother, begotten by K. Richard. Cap. *Philip Faulconbridge*, his half-brother. Coll. *Falcnbridge...First* Dyce, Hal. Huds. ii, Words. *Philip*, the bastard,

his half-brother Cam. +. *Philip Faulconbridge*, his half-brother...First. Mal. et cet.

10. *...the First.*] ...the First; afterwards knighted by the name of Sir Richard Plantaganet. Han.

lead him the more easily to the path of humanity, wherein from that point on he remains. In his whole development I cannot detect any psychological inconsistency; although Hubert protests too much in saying: 'Within this bosom, never entered yet The dreadful motion of a murderous thought.'—[IV, ii, 265]. The blinding of Arthur was even worse than murder, granting that the implied intention be taken for the actual deed. He *wished* actually to commit a crime, but he *could* not. A better nature lived concealed in him beneath a repulsive exterior, as he himself tells the king. To portray his conversion, and its accompanying inward struggle, in Act IV, Scene i, as well as his grief over Arthur's death demands a capital actor, wherefore this rôle should be entrusted only to a character-actor of the first rank. Hubert should be represented as a man between fifty and sixty, of plebeian bearing, with dark, baleful features and hoarse, rough voice. His innermost thoughts must be reflected in his looks.

9. Bigot] FRENCH (p. 9): This baron has almost always been incorrectly called Robert Bigot, but history does not record any Earl of Norfolk, of the family, who bore that Christian name. The first of this family, Roger Bigot, came over with the Conqueror, and was rewarded with numerous lordships in Essex and Suffolk. His son, Hugh Bigot, was steward to King Stephan, who gave him the Earldom of Norfolk, which was confirmed to him by Henry II. He died in the Holy Land in 1177, leaving by his wife, Juliana, daughter of Alberic de Vere, his eldest son, Roger Bigot, second Earl of Norfolk, the personage in this play. He enjoyed the favour of Richard I, but was one of the twenty-five Barons against King John.

10. *Faulconbridge*] STEEVENS: Though Shakespeare adopted this character of Philip Faulconbridge from the old play [*The Troublesome Raigne*] it is not improper to mention that it is compounded of two distinct personages. Matthew Paris says: 'Sub illius temporis curriculo, Falcasius de Brente, Neusteriensis, et spurius ex parte matris, atque Bastardus, qui in vili jumento manticato ad Regis paulo ante clientelam descenderat,' &c., [ed. Luard, iii, 88]. Paris, in his *History of the Monks of St Albans*, calls him *Falce*, but in his *General History*, Falcasius de Brente, as above. Holinshed says that 'Richard I. had a natural son named Philip, who, in the year following, killed the viscount de Limoges to revenge the death of his father.' [This assertion by Steevens, that Shakespeare's Faulconbridge is compounded of two distinct characters mentioned in widely separated passages by two chroniclers, has been accepted heretofore without question. Steevens was doubtless influenced only by the slight similarity in the two names; nevertheless, even at the risk of being accused of presumption, I must say that I regard any such deduction as open to grave objection. Falcasius de Breauté, not de Brente, as Steevens gives it, was a man of evil reputation during the reigns of John and Henry III. 'He was a man of great courage but of savage and cruel nature, and was chosen by King John to be Warden of the Welch Marches. On one occa-

[10. Faulconbridge]

sion he pillaged the town of St. Albans and exacted a large sum of money from the Abbot; later he was employed by John in his raid upon the Barons, and, having taken Bedford Castle, John, through fear of him, gave it over to Falcasius. His name was among those proscribed for banishment in Magna Charta. In the reign of Henry, for various offences, he was besieged in Bedford Castle by the outraged barons in 1224; it was taken and, though he escaped, the castle was razed to the ground. His delayed sentence of banishment was put into effect and three years later, in 1227, he died in exile. The passage quoted by Steevens is an addition by Matthew Paris to Roger of Wendover's account of the siege of Bedford Castle, and the King therein referred to is Henry III, not John; Giles translates it thus: 'About this time there was one Faulkes de Breaute, a native of Normandy, a bastard by his mother's side, who had lately come on a scurvy horse, with a pad on his back, to enter the King's service' (vol. ii, p. 454). As far as can be determined by an examination of the various passages in which Falcasius is mentioned in Wendover and in Paris, this is the only one wherein he is called *Falcasius de Brente*, and Luard, in his careful edition of Paris's *Chronica Majora*, prepared for the Rolls Series of English Chronicles, uniformly gives the name throughout his Index as Fawkes de Breauté. It is reasonable to conjecture that as he was illegitimate he received this name from the district in Normandy whence he came, and this is slightly corroborated by the fact that there is a small town, Bréauté, in the district of Caux. This is, however, a minor point and is pure surmise on my part; that which is more important is, whence arose the changes in his name from Brenté, as given by Paris; Brenté, as it appears in the quotation by Steevens; and Breauté, as given by Luard? At first sight the simplest solution would seem to lie in a confusion of the written *n* and *u*; but curiously enough Fuller, in his *Worthies*, among those of Middlesex says: 'Falcatus, or Falke de Brent, was a Middlesex-man by his nativity, whose family so flourished therein in former ages (remaining in a meaner condition to this day) that an antiquary [Norden] will have the rivulet Brent, which denominateth Brentford, so named from them; which is preposterous in my opinion, believing them rather named from the rivulet' (ed. Nuttall, vol. ii, p. 321). Fuller then gives the history of Falcasius as related by Paris; in another passage (vol. i, p. 137) he calls him Falco or Falkerius de Breantee, and again the confusion between *n* and *u* confronts us—Breauté, Breantee (the *é* of the French name will account for the *ee*). We seem to have wandered far from Shakespeare and Faulconbridge in this discussion, but the question is not as irrelevant as, at first sight, it appears, and I should not have gone so fully into the mere spelling of the name were it not that both LLOYD, in his *Critical Essay on King John*, and FRENCH, in his *Shakspeareana Genealogica*, have adopted Steevens's suggestion that Falcasius de Brente was the prototype of Faulconbridge; neither, be it said, referring to Steevens as their authority. I fear that Lloyd has, however, read both Wendover and Paris to but little advantage—he admits that his examination has been cursory—when he says of Falcasius that 'he was a great figure for good or ill, but ever for energy as servant of King John.' Both historians are singularly reticent as to any good actions, and equally in agreement as to his evil deeds. 'Wicked robber,' 'iniquitous thief,' 'traitor' are but a few of the epithets applied to Falcasius. The passage which Lloyd quotes from Paris refers to John's appointment of Fawkes to the Wardenship of the Welch Marches, and is—like that given by Steevens—an addition by Paris to Wendover's account of the year 1212. Later,

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it is quite true, John made use of Fawkes in his expedition against the Barons, but Paris distinctly says that John through fear of Fawkes was quite under his domination. Few, I think, will agree with Lloyd that from Fawkes de Brente to Faulconbridge is an easy transition, yet, as has been said, this slight similarity in sound suggested this to Steevens and to Lloyd, coupled with the fact that Fawkes and Philip were bastards, and both on one occasion plundered an Abbey. On the other hand, there is not the slightest similarity in their characters. The pride of bearing and intense love of king and country shown both by the Philip of the older play and the Faulconbridge of Shakespeare are quite lacking in the reprehensible robber Fawkes de Breauté or de Brenté. This question of the exact spelling of the name is one which I must leave for some student of history to decide, and it is to be regretted that French, whose volume on the historical characters in Shakespeare's plays is such a valuable contribution to the subject, should not have thrown a little more light on this puzzling question. Foulke de Breante is the name which French assigns to the prototype of Faulconbridge, accepting without question the conclusions of Steevens and Lloyd. On the authority of Sir Nicholas Harris Nicolas, French says that Foulke de Breante was a baron by tenure, one of the managers and disposers in King John's will, and also one of the noble persons named in the first great charter of Henry III. But all this merely tells us more in regard to Falcasius or Foulke; it has not given us any more valid reasons for identifying him with Faulconbridge. We must have grounds more relative than any so far presented.—MOBERLY, in a note on the first appearance of the name in the text, says that it is 'the anglicized form of "Falkenberg," much as "Bridgewater" is a corruption of "Burgh Walter."' The family is not the same as that of Lord Fauconberg, Cromwell's son-in-law, which belonged to the North Riding of Yorkshire, and had the family name of Bellasys.' Again he says (*Introd.*, p. xi.): 'Of the Faulconbridges of that time [the thirteenth century], one is recorded as having lost his estates for rebellion against King John, but having been restored by Henry III. Another may perhaps be the "Falco" of whom we read as "ravening like a lion" during John's expedition to Yorkshire. . . . Dugdale has no record of the time when the family settled in England.'—I regret that I am unable to identify Moberly's reference to the Faulconbridge who lost his estates in the time of King John; that name does not appear in the pages of Wendover, Paris, or Holinshed, but—*surgit amari aliquid*—can it be that the arch-traitor, free-booter, and villain, Falcasius de Breauté, is once more obtruding his unwelcome presence in borrowed robes? There is, however, a Eustachius de Faulconbridge mentioned by Stow (*Survey of London*, ed. 1618, p. 904) in that part of his work treating of the Spiritual Government under the year 1221, and Stow quotes Paris as his authority for calling Faulconbridge Treasurer of the Exchequer; in 1223 he was elevated to the see of London and—here is a curious coincidence—Stow says that Falcatus de Brent was delivered to the custody of Faulconbridge in 1224. Does not this somewhat militate against the suggestion that the name Faulconbridge is one formed from Falco de Brente or, rather, that one name suggested the other? Camden (*Remains*, p. 174) also alludes to this preferment of Eustachius from Treasurer to Bishop, and the name, in the margin, is there printed 'de Fauconberge'—a corroboration, if one be needed, of Moberly's derivation of the name.—The original note by Steevens has, I fear, been submerged beneath this sea of historical data; let us return, therefore, to that point. As regards his other quotation Steevens

Robert Faulconbridge, *suppos'd Brother to the Bastard.* II

11. suppos'd...Bastard] Pope,+. half...bastard. Var. '78, '85. Son of a Sir Robert Faulconbridge. Cap. et cet. (...Falconbridge Dyce, Hal. Huds. ii, Words.)

is quite correct in saying that Holinshed gives the name of Philip to Richard, Cœur de Lion's illegitimate son; the passage which Steevens quotes, in part, reads thus: 'The same yere [1199] Philip, bastard sonne to King Richard, to whome his father had given the Castell and honor of Coinacke, killed the vicount of Limoges, in revenge of his father's death' (ed. 1585; vol. iii, p. 160, col. b).—MALONE quotes a passage from the continuation of Hardyng's *Chronicle*, 'One Faulconbridge, therle of Kent, his bastarde, a stoute-hearted man' (fol. 24, b. ad ann., 1472), and suggests tentatively that this induced the author of the *Troublesome Raigne* 'to affix the name of Faulconbridge to King Richard's natural son.' He adds: 'Who the mother of Philip was is not ascertained. It is said that she was a lady of Poictou, and that King Richard bestowed upon her son a lordship in that Province. In expanding the character of the Bastard Shakespeare seems to have proceeded on the following slight hint in the original play: "Next them, a bastard of the King's deceased, A hardie wild-head, rough, and venturous."—STAUNTON considers that the latter part of this note by Malone has too long passed unchallenged. 'How far this statement is justifiable,' he adds, 'let the reader determine after perusing only a few extracts from the earlier work. . . . We miss in the original the keen but sportive wit, the exuberant vivacity, the shrewd worldliness, and the military genius of Shakespeare's Bastard; but his arch-type in the old piece was the work of no mean hand.'—Malone's quotation from Grafton—although it refers to a later period—is certainly more to the purpose than all the passages from Paris and Wendover in regard to Foulke de Breauté or Falcasius de Brente, since it does not necessitate any violent change either in sound or spelling. We must not, however, lose sight of the fact that the mere question of the name or its invention is of but slight importance as regards Shakespeare's Faulconbridge; that name he found ready to his hand in the older play; but how the unknown author obtained it can be answered only by one far abler than the present Ed.]

11. Robert Faulconbridge] MARSHALL (*Irving's Sh.*, iii, 209): In the old play *Look About You*, 1600, the husband of *Lady Fauconbridge* is called Sir *Richard Fauconbridge*. That play deals very fully with the intrigue between Prince Richard and Lady Faulconbridge, so that probably there was some story or tradition on the point of which the author of *Look About You* and the author of the *Troublesome Raigne of John* both made use. [Inasmuch as there is a period of over ten years between *The Troublesome Raigne* and *Look About You* it is probable that the author of the latter comedy made use of certain characters from his predecessor's work. The style and method of *Look About You* clearly show it to belong to a date close to its first appearance in print, 1600.—Creizenach (p. 185) calls attention to the fact that Lady Fauconbridge is therein represented as the sister of the duke of Gloster, the hero of the piece, and that 'Robin Hood bears a prominent part in the intrigue between Richard and the Lady.'—This is, however, Robin's only appearance in such a character. Neither Ritson nor Child in their exhaustive collections of the Ballads and Legends dealing with the exploits of that Famous Hero—though they refer to this comedy—furnish any source for such

James Gurney, <i>Servant to the Lady Faulconbridge.</i>	12
Peter of Pomfret, <i>a Prophet.</i>	
Philip, <i>King of France.</i>	
Lewis, <i>the Dauphin.</i>	
Arch-Duke of <i>Austria.</i>	16

13. Prophet.] *Prophesier.* Cap. supposed prophet. Sta.

Louis,... Dyce, Wh. i, Words. Lewis, the Dolphin Ktly.

15. *Lewis*, the Dauphin] Dauphin, his Son; afterwards Lewis VIII. Cap.

16. *Arch-Duke...*] *Duke...* Cap. Ly-moges. *Duke...* Cam. Neils.

an episode other than the imagination of the anonymous author of *Look About You*.—ED.]

12. James Gurney] MALONE: Our author found this name in perusing the history of King John, who not long before his victory at Mirabeau, over the French, headed by young Arthur, seized the lands and castle of Hugh Gorney, near Butevant, in Normandy.—WRIGHT: It is more probable that the name Gurney or Gourney was a familiar one to Shakespeare.

14. Philip, King of France] 'Philip II. (surnamed Augustus) ascended the throne of his father in the year 1189, and in the fifteenth year of his age. He soon gave proofs of consummate judgment; for, by his prudence, he dissolved a powerful league which had been formed among some of the greatest princes of France. He was religious, but his mind was not enfeebled by bigotry. . . . In his twenty-fifth year he made a league with Richard I. of England, founded on the most firm and cordial friendship. Those two young and warlike monarchs, inflamed with the enthusiasm of the times, resolved to make an expedition, with their united forces, to the Holy-Land, and set sail together; but some dissension having arisen between them at Sicily, it increased to a mutual distrust. . . . [King Philip died at Mantes] on the 25th of July, 1223, in the 58th year of his age and the 44th of his reign. He was a well-made man, but had a defect in one of his eyes. Laborious and active; undertaking nothing without deliberation, but executing what he had undertaken with celerity and ardour, he was, therefore, generally successful, and was honoured by his first historians with the surname of the Conqueror, which has been changed to the more elegant appellation of Augustus' (*Sh. Illustrated*, i, 83).

15. *Lewis*, the Dauphin] FRENCH (p. 15, foot-note): Perhaps it is too early to assign the title of 'Dauphin' to the eldest son of a French monarch at this date, as it is generally understood that it came in the next century on this wise: Humbert III, the Count-Dauphin of the Viennois, about the year 1345 bequeathed or ceded his territory to Philip of Valois [Philip VI.] on condition of his, eldest son taking the title of Dauphin and the arms of the province. The style had been first assumed *circa* 1140 by Guy IV, Count of the Viennois, who took the dolphin for his arms from the name of the province, Dauphiny. Philip, son of Philip of Valois, is believed to be the first prince who bore the style and arms of the Dolphin, as he was called, or Delphinus.

16. Arch-Duke of Austria] See note, III, i, 44. OECHELHÄUSER (*Einführungen*, i, 22): The Archduke of Austria is a character which the Poet found in the older play. . . . Decked out in the historic lion's skin of Richard he is from the crown of his head to the sole of his foot a cowardly poltroon, in whom there is not a spark of

Pandulpho, the Pope's Legate.

17. *Pandulpho*] Pope. *Card.* or *Cardinal Pandulpho* Theob.+, Varr. Mal. Steev. *Pandulph* Cap. Sta. *Cardinal Pandulph*. Var. '03 et cet.

manliness or honourable feeling. Faulconbridge seems, the Archduke is, a swaggerer; the words of the former are completely concealed by his acts, with the latter it is all empty sound. The contemptuous remarks of the Bastard, who, at the first sight of him, as the murderer of his father makes him his butt, affect him as little as the still sharper tongue-lashings of Constance. By-play forms a very important part of the task of both Faulconbridge and Austria in both the scenes, Act II, scene i, and Act III, scene i. Although the whole figure of this vain poltroon is drawn in a comic style, yet the comic objective must not go beyond the bounds of ignominious derision; and assuredly it should not go so far as to make of Austria an utter clown, as one often sees on the German stage and always on the English, such was surely never the intention of the poet. Dress, manners, bearing, features, all must work naturally together, to give this figure its characteristic make-up; self-satisfied vanity particularly reflects itself in a sweet, weak smile which is constantly upon his lips.

17. *Pandulpho*] DAVIES (*Dram. Miscellanies*, i, 39): The character of Pandulph has not, as yet, been represented with that air of dignity and importance which it demands. Macklin, whose skill in acting is acknowledged to be superior to that of any man, who is the best teacher of the art, and is still, at a very advanced age, a powerful comedian as well as a good comic writer, should have refused this part; neither his person, voice, action, or deportment conveyed any idea of a great delegate from the head of the church, the spiritual monarch of Christendom. Quin, who was present at the revival of *King John* at Drury Lane, said Macklin was like a Cardinal who had been formerly a parish clerk. And yet, it must be owned, Macklin understood the logic of the part, if I may be allowed the expression, better than anybody. But the man who presumes to control the will of mighty monarchs should have a person which bespeaks authority, a look commanding respect, graceful action, and majestic deportment. But Colley Cibber's Pandulph was less agreeable to an audience than Macklin's; the voice of the latter, though rough, was audible. The former's pipe was ever powerless, and now, through old age, so weak that his words were rendered inarticulate. His manner of speaking was much applauded by some, and by others as greatly disliked, in the Pope's Legate, as in most of his tragic characters. The unnatural swelling of his words displeased all who preferred natural elocution to artificial cadence. The old man was continually advising Mrs Pritchard, who acted Lady Constance, to *tone* her words; but she, by obeying her own feelings and listening to her own judgement, gained approbation and applause; which was not the case with his son, Theophilus, who acted the Dauphin, and Mrs Bellamy, who played Lady Blanch. They, by conforming to their director's precepts, were most severely exploded. But Colley's deportment was, I think, as disgusting as his utterance. He affected a stately, magnificent tread, a supercilious aspect, with lofty and extravagant action, which he displayed by waving up and down a roll of parchment in his right hand; in short, his whole behaviour was so starchy studied that it appeared eminently insignificant, and more resembling his own Lord Foppington than a great and dignified churchman. [The part of Pandulph in Shakespeare's *King John* is not given in

Melun, a French Lord.

18

Chattilion, Ambassador from France to King John.

Elinor, Queen-Mother of England.

20

18. Melun] Meloone Ktly.
 19. Chattilion] Cam.+. Chatilion
 Pope, Theob. Han. Warb. Chatilion
 Var. '73, Ktly. Chatillon. Johns. et
 cet.

20. Queen-Mother of England] Pope,
 +, Varr. Mother to King John. Cam.
 +. Widow of Henry II. Del. Widow
 of Henry II. and Mother of King John.
 Mal. et cet.

Genest's list of characters acted by Colley Cibber. The foregoing acrimonious criticism by Davies refers to Cibber's performance of the character in his own alteration of Shakespeare's play, entitled *Papal Tyranny in the Reign of King John*, which was produced at Covent Garden, February 15, 1745, at the close of Cibber's career. After the tenth performance on February 26th Cibber retired from the Stage. For an account of Cibber's Adaptation, see *Appendix*.—ED.]—H. T. HALL (*Sh. Fly-Leaves*, p. 180): The character of Cardinal Pandulph is not only essentially true in its relation to humanity, but it is also true to history. The Annals of the Monastery of Burton, recently published, show how thoroughly correct Shakespeare is in his delineation of this papal prelate. Haughty and arrogant, the result of his vanity and the office which he held, Shakespeare fails not to pourtray these features of his character, and he justly puts in his mouth language by which the desires of the dictatorial priest are fully developed; language which cannot fail to awaken in a discerning and patriotic audience an intense disgust and hatred of papal pride and papal intolerance.—CALVERT (p. 141): An important character in the play of *King John* is Cardinal Pandulph, the Pope's legate. At that period papal power was paramount. Of Pandulph Shakespeare avails himself to represent a typical priest, that is, a man who assumes that he is empowered by Heaven to be the exclusive infallible expounder and interpreter of heavenly things, to guide and rule the spirituality of other men,—an assumption which, concentrating in itself the guilt of usurpation with the iniquity of despotism, is a blasphemy towards God and an offense and an insult to man.—DEIGHTON (*Introd.*, p. xxvi.): Pandulph is a hard, unlovely character; but he is what his profession made him, and we cannot altogether refuse a kind of admiration to the stern consistency of purpose with which, in the service of the church, he sweeps away all obstacles, even though among his weapons unblushing casuistry and chicanery are those most frequently used.

19. Chattilion] For the accentuation of this name, see note I, i, 6.

20. Elinor] Mrs JAMESON (ii, 233): Elinor of Guienne and Blanche of Castile, who form part of the group around Constance, are sketches merely, but they are strictly historical portraits, and full of truth and spirit. At the period when Shakespeare has brought these three women on the scene together, Elinor of Guienne (the daughter of the last Duke of Guienne and Aquitaine, and like Constance, the heiress of a sovereign dutchy) was near the close of her long, various, and unquiet life—she was nearly seventy; and as in early youth her violent passions had overcome both principle and policy, so in her old age we see the same character only modified by time: her strong intellect and love of power, unbridled by conscience or principle, surviving when other passions were extinguished, and rendered more dangerous by a degree of subtlety and self-command to which her youth had

been a stranger.—STUBBS (*Preface to Historical Collections of Waller of Coventry*, vol. ii, p. xxviii.): Few women have had less justice done them in history than Eleanor. I do not speak of her moral qualities: although probably her faults have been exaggerated, she can hardly be said to shine as a virtuous woman or a good wife; but of her remarkable political power and her great influence not only in her husband's states, but in Europe generally; of her great energy, not less conspicuous than her husband's, both in early youth and in extreme old age, there can be no question. In an age of short-lived heroes one scarcely realises the length of her adventurous life or the great area of her wanderings. Fifty years before this [the first year of John's reign] she had gone on crusade, and by her undisguised flirtations had spread confusion and dismay and discord in the noblest host that ever went to the East. Her divorce [in 1154] had overthrown the balance of power in two kingdoms, producing in one of them a disruption which it required four hundred years of warfare to remedy. Her quarrel with her second husband [Henry II.] long retarded the reforming schemes of his great administrative genius, and consigned her to fourteen years of captivity. Yet those fourteen years appear but a short period in her long life. Henry's death brought her from prison to supreme power. As Richard's representative in England she repressed the ambition of John and thwarted the designs of Philip; she found time and strength at seventy to journey to Messina with a wife for her son, to Rome on an embassy, and to Germany with the ransom that her energy had helped to accumulate. After a few years of rest she is again on foot at Richard's death. To her inspiration John owed his throne; her influence excluded, no doubt, the unhappy, misguided Arthur, she herself took command of the forces that reduced his friends in Anjou to submission; she travelled to Spain to fetch the grand-daughter whose marriage was to be a pledge of peace between France and England. She outlived, it would seem, the grandchild who had outraged her. She lived long enough to see Philip's first attacks on Normandy; from her death-bed she was writing to the barons to keep them in their allegiance, and her death at the age of eighty-two was followed by the subversion of all the continental projects of her husband. But her own dominions in great part remained to her son's son, as if her mighty shade were able to defend them at least from the hated offspring of Lewis VII. [For a more complete study of the historic character of Elinor, see Miss STRICKLAND'S *Queens of England*, vol. i, pp. 287-358, and vol. ii, pp. 1-69.—ED.]

21. Constance] F. GENTLEMAN (ap. BELL'S ed., p. 14): Constance should be an amiable appearance, possessed of features to describe settled sorrow and wild despair, with notes of voice answerable to such affecting sensations.—CORSON (p. 165): The Play [of *King John*] on its political side quite ignores the facts of history. So, on the personal side, there is an ignoring, to a greater or less degree, of the characters as represented by history of some of the *dramatis personæ*; and this is especially so in the case of Constance and Arthur, who must be estimated independently of history and almost as purely fictitious. We must not inquire of history what manner of woman Constance was—we must consider exclusively what she is in the play. And the same may be said of Arthur. Again, as I read the play, I see a purpose throughout to intensify the injustice, and crime, and baseness of John's usurpation through the characters given to Constance and Arthur.

Blanch, <i>Daughter to</i> Alphonso, King of Castile, and <i>Niece to</i> King John.	22
Lady Faulconbridge, <i>Mother to the Bastard and</i> Robert Faulconbridge.	25
<i>Citizens of Angiers, Heralds, Executioners, Messengers,</i> <i>Soldiers, and other Attendants.</i>	
The SCENE, <i>sometimes in</i> England, <i>and sometimes in</i> France.	29

22. Daughter...and] of Spain, Cam. [Capell adds: an Officer under Hubert; a Servant.	Sheriff, Heralds, Officers, Soldiers, Mas- sengers,... Mal. et seq.
26, 27. Citizens...Soldiers] Lords, La- dies, and divers other Attendants.	28, 29. <i>The...France</i>] Scene dispers'd; in England and France. Cap. Om. Sta.

22. Blanch] Mrs JAMESON (ii, 236): Blanche of Castile was the daughter of Alphonso IX. of Castile and the grand-daughter of Elinor. At the time that she is introduced into the drama she was about fifteen, and her marriage with Louis VIII, then Dauphin, took place in the abrupt manner here represented. It is not often that political marriages have the same happy result. We are told by the historians of that time that from the moment Louis and Blanche met they were inspired by a mutual passion, and that during a union of more than twenty-six years they were never known to differ, nor even spent more than a single day asunder. . . . There cannot be a greater contrast than between the acute understanding, the steady temper, and the cool intriguing policy of Blanche, by which she succeeded in disuniting and defeating the powers arrayed against her and her infant son, and the rash confiding temper and susceptible imagination of Constance, which rendered herself and her son easy victims to the fraud or ambition of others. Blanche, during forty years, held in her hands the destinies of the greater part of Europe, and is one of the most celebrated names recorded in history—but in what does she survive to us except in a name? Nor history, nor fame, though ‘trumpet-tongued,’ could do for *her* what Shakespeare and poetry have done for Constance. The earthly reign of Blanche is over, her sceptre broken, and her power departed. When will the reign of Constance cease? When will *her* power depart? Not while this world is a world, and there exist in it human souls to kindle at the touch of genius, and human hearts to throb with human sympathies!

The life and death of King Iohn.

Actus Primus, Scæna Prima.

Enter King Iohn, Queene Elinor, Pembroke, Essex, and Salisbury, with the Chattilion of France.

King Iohn.



Ow fay *Chatillion*, what would *France* with vs ?

Chat. Thus (after greeting) fpeakes the King
of France,

2. Actus Primus, Scæna Prima] ACT
I. SCENE I. Rowe.

The Court of England. Pope, +.
King Iohn's Palace. Cam. +. North-
ampton. A Room of State in the Pal-
ace. Cap. et cet.

3. Enter...Elinor,] Enter King Iohn,
attended; Elinor, the Queen-Mother;
Cap. King Iohn discovered upon a
throne. Bell, Kemble (subs.)

3, 4. and Salisbury] Salisbury, and
Others. Cap. Mal. et seq.

4. with the Chattyllion of France] Ff.
with Chattilion. Rowe. with Chatil-

ion. Pope, Theob. Han. Warb. King
takes his State; Enter Chatillion,
usher'd. Cap. with Chatillion. Var.
'73, Ktly. with Chatillon. Johns. et cet.

6. *Now say*] Ff. *Now say*, Rowe, +,
Knt, Fleay. *Now, say*, Cap. et cet.

Chatillion] F₂, Cap. Var. '73, Ktly.
Chattyllion F₃F₄. Chattilion Rowe.
Chatilion Pope, Theob. Han. Warb.
Chatillon Johns. et cet.

7. *Thus (after greeting)*] *Thus, after
greeting*, Rowe et seq.

France,] France. Ff. France
Rowe, Cam. +.

1. The life . . . King Iohn] THEOBALD: Though this play have the title of *The Life and Death of King Iohn*, yet the action begins at the thirty-fourth year of his life, and takes in only some transactions of his reign to the time of his demise, being an interval of about seventeen years.—MALONE: It takes in the whole of his reign, which lasted only seventeen years: his accession was in 1199, and his death in 1216.—POPE: *The Troublesome Reign of King Iohn* was written in two parts, by W. Shakespeare and W. Rowley, and printed 1611. But the present play is entirely different, and infinitely superior to it. [Strict chronological sequence would demand this note by Pope precede that of Theobald. Pope's assertion was, however, the occasion of some discussion dealing with the authorship of the older play, rather than with the question of the exact title of Shakespeare's; this must, therefore, be an excuse, if one be needful, for this reversal.—ED.]—JOHNSON: The edition of 1611 has no mention of Rowley, nor in the account of Rowley's works is any mention made of his conjunction with Shakespeare in any play. *King Iohn* was reprinted, in two parts, in 1622. The first edition that I have found of this play, in its present form, is that of 1623, in folio. The edition of 1591

[1. The life . . . King Iohn]

I have not seen. [Johnson's note is decidedly ambiguous, owing to his confusion of two plays. The *King John* which he speaks of as printed in two parts in 1622 is *The Troublesome Raigne*, to which Pope refers; by the words 'this play, in its present form,' Johnson means Shakespeare's *King John*; and finally 'the edition of 1591' refers again to the first edition of *The Troublesome Raigne*.—FARMER remarks that Johnson is mistaken in saying that there is no mention of any collaboration between Shakespeare and Rowley, as *The Birth of Merlin* entered at the Stationers in 1653 is ascribed to them jointly. 'I cannot,' adds Farmer, 'believe Shakespeare had anything to do with it'—(with which opinion the present Ed. is quite in accord). Farmer thus continues: 'Mr Capell is equally mistaken when he says (*Preface*, p. 15) that Rowley is called his partner in the title-page of *The Merry Devil of Edmonton*. There must have been some tradition, however erroneous, upon which Mr Pope's account was founded. I make no doubt that Rowley wrote the first *King John*; and when Shakespeare's play was called for, and could not be procured from the players, a piratical bookseller reprinted the old one, with *W. Sh.* in the title page.'—On the point of authorship thus raised by Farmer, COLLIER (*Ed. i, Introd.*, p. 4) remarks: 'There is, however, reason to believe that Rowley was not an author at so early a date: his first extant printed work was a play, in writing which he aided John Day and George Wilkins, called *The Travels of Three English Brothers*, 1607. In 1591 he must have been very young; but we are not therefore to conclude decisively that his name is not, at any period, and in any way, to be connected with a drama on the incidents of the reign of King John; for the tradition of Pope's time may have been founded upon the fact that, at some later date, he was instrumental in a revival of the old *King John*.'—STEEVENS regarded Shakespeare as the author of the older play and included both parts of *The Troublesome Raigne of John* among the twenty plays which he published from the early quartos in 1766; subsequently he acknowledged that a more careful perusal disposed him 'to recede from that opinion.'—MALONE, without giving any reasons, is of the opinion that either Greene or Peele was the author of the older play. (See *Appendix: Troublesome Raigne*, for further discussions as to authorship.)—It may have been an oral tradition to which Farmer leniently refers in order to excuse Pope's inaccurate statement concerning the joint authorship of *The Troublesome Raigne*. We have but few means of tracing the bibliographical knowledge in regard to dramatic compositions in Pope's day, the basis for such is mainly furnished by the lists of plays issued by publishers from time to time. Those of Rogers & Ley, 1656; Archer, 1656; and Kirkman, 1661 and 1671, are now accessible and made easy for reference, thanks to the painstaking efforts of W. W. Greg in the Appendix II. of his *List of Masques and Pageants* prepared for the Bibliographical Society, 1902. *John, King of England, both parts*, appears in the list of Rogers and Ley, 1656; *John, King of England, both parts*, Will. Shakespeare, in that of Archer, 1656; Will. Shakespear. *John K. of England*, 1st part. Will. Shakespear. *John K. of England*, 2nd part, are entered in Kirkman's lists of 1661 and 1671. These are entries which refer to the older play alone, and there is no mention of Rowley as part author. Langbaine's *Some Account of the English Dramatic Poets*, 1691, is the earliest Dictionary of Authors and works, but neither under the names of W. Rowley nor Shakespeare does Langbaine include *The Troublesome Raigne* as their joint work. It is, I think, reasonable to suppose that Pope simply con-

[1. The life . . . King John]

fused *The Birth of Merlin* with *The Troublesome Raigne*. In this connection MALONE somewhat sharply remarks that 'Mr Pope is very inaccurate in matters of this kind,' but—to err is human, to forgive divine, and it is Pope himself who supplies this soft answer to turn aside our wrath.—ED.]

1. King John] MABIE (p. 184): *King John* . . . marks the transition from the chronicle play to the true drama; in which incidents and characters are selected for their dramatic significance, a dramatic motive introduced, dramatic movement traced, and a climax reached. The older playwrights, dealing with the events of a whole reign, would have given the play an epical or narrative quality; Shakespeare selected, compressed, foreshortened, and grouped events and figures in such a way as to secure connected action, the development of character, and a final catastrophe which is impressive if not intrinsically dramatic. He instinctively omitted certain coarse scenes which were in the older play; he brought into clear light and consistency certain characters which were roughly sketched in the earlier work; in the scene between Hubert and Arthur he struck a new note of tenderness and pathos; while in giving marked prominence to the humour of Faulconbridge he opened the way for that blending of comedy with tragedy and history which is one of the marks not only of his maturity but of his greatness. The play has no hero, and is not free from the faults of the long line of dramas to which it belongs, but Shakespeare's creative energy is distinctly at work in it.

2. Actus Primus] FRENCH (p. 3): The action of this is mainly confined to the relationship between the usurping uncle and his hapless nephew. The first scene opens with a demand from the King of France that John should yield up his crown in favour of young Arthur. This scene, in which John is seated in his palace, surrounded by the chief nobles of his court, must have taken place in 1199, soon after his coronation, Ascension Day, May 27. The Fourth Act closes with the death of the Young Prince, but even in the Fifth Act his right is made use of by the Dauphin as a pretext for invading England. [French is possibly right in placing the time of this opening scene shortly after John's accession; such would undoubtedly be the fitting point for France's protest. At the same time it is well to remember that dates counted for little either with the earlier dramatist or Shakespeare; both of them refer to but two of John's coronations, whereas, actually John was crowned four times. See IV, ii, 3, and notes thereon.—ED.]—CALVERT (p. 124): In the first thirty lines of the opening scene are epitomized the drift and substance of the whole play. . . . How natural this is, and easy, how unavoidable! Each speech seems to carry the very words the speaker ought to utter; each speaker says just what he should say, neither more nor less.

3. Enter King John, etc.] CAMBRIDGE EDD. (Note II.): We have not followed Capell and the more recent editors in attempting to define the precise locality at which each scene took place, where none is mentioned in the body of the play or in the stage directions of the Folio. (See *Text. Notes*.) Nothing is gained by an attempt to harmonize the plot with historical facts gathered from Holinshed and elsewhere, when it is plain that Shakespeare was either ignorant of them or indifferent to minute accuracy. For example, the second scene of Act IV. is supposed to occur at the same place as the first scene of that Act, or, at all events, in the immediate neighborhood, and in England. But Holinshed distinctly states that Arthur was imprisoned first at Falaise and then at Rouen (pp. 554, 555, ed. 1577).—ORDISH (*Sh's London*, p. 27): The opening scene in *King John* is laid in 'King

In my behaiour to the Maiefty ,

8

8. *behaviour*] Ff, Rowe, Pope, Cam.
 +. *behaviour*, Theob. et cet.

8. *Maiefty*,] *Majesty* Han. *majesty*—
 Words.

John's Palace.' This has been supposed by some editors to mean the King's palace at Northampton. Without being in the least disputatious, it is allowable to refer the reader to the text. A Sheriff enters and tells the King there is the strangest controversy 'come from the country' to be judged by him. The disputants are Philip Faulconbridge and his brother; and presently Philip says to Queen Elinor, 'Our country manners give our betters way.' These are indications that the two youths had come up to London from Northamptonshire to lay their case before the King. In Shakespeare's time there was a tradition, mentioned by Stow, that a certain house, called Stone House, in Lombard Street, was formerly King John's House [*Survey*, ed. 1618, p. 375], and it is at least probable that the London playgoer would interpret the legend, 'King John's Palace,' as referring to this house. In this case, the Sheriff who came in to make the announcement to the King would be understood as being a sheriff of the city. [While I fully agree with Ordish that this scene is evidently laid in London, yet I think it hardly just to characterize as supposition the reason which led the earlier editors to place this at Northampton. As will be seen from the *Text. Notes* Capell was first so to designate it, and though he gives no ground for this specific locality, it may be inferred that his reason for so doing was based on a passage in the corresponding scene in *The Troublesome Raigne*, wherein occur these words spoken by Salisbury, 'Please it your Majestie, heere is the Shrive of Northamptonshire, with certaine persons that of late committed a riot.' Perhaps in those days the Sheriff accompanied those who wished to lay a case before the King; if so that would account for his presence in London; but at all events Capell had internal evidence from the earlier work to corroborate his choice of locality. (See note on l. 50, below).—ED.]

4, 6. Chattyllon . . . Chatillion] WALKER (*Vers.*, 184), followed by R. G. WHITE, calls attention to the metrical requirement of pronouncing this name, as also *Rousillon* in *All's Well*, as a trisyllable with the accent on the second syllable. —DAWSON (*New Sh. Soc. Trans.*, 1887-1892, p. 137) adds to the numerous examples of such pronunciation in the present play one from *Henry V*: 'Iaques of Chatillion Admirall of France.'—IV, viii, 95.

4. Chattyllon of France] FRENCH (p. 18): As King Philip would, without doubt, send a person of exalted rank upon so important an embassy as that which opens this play, it may be inferred that this individual is Hugh de Chatillon, who is named, with his brother Guy, Count de St. Pol, among the Grand Peers of France, who were assembled in a Parliament at Paris in 1223. In the treaty between King Richard and Philip Augustus, dated July 23, 1194, the concluding article sets forth, —'Now Gervais de Chatillon, as representative of the King of France, has sworn to observe all the articles above recited, and maintain the truce.' He, therefore, might be the person sent as ambassador to England five years after the above date. The family has played an important part in history.—IVOR JOEN: The Folios read 'with the Chattyllon of France.' Perhaps 'Lord' had dropped out before 'Chattyllon,' or perhaps 'Chattyllon' was taken to mean 'Chatelain' or some similar title. [Stow (*Survey*, ed. 1618, p. 107) gives as the titles belonging to Robert Fitzwater, those of 'Chastilian and Banner-bearer of London,' which he held by right of his ownership of Castle Baynard in the city.—ED.]

8. In my behaiour] JOHNSON: The word 'behaviour' seems here to have a

The borrowed Maiefty of *England* heere.

Elea. A strange beginning : borrowed Maiefty?

10

9, 10. *borrowed...borrowed*] Ff, Wh. i, Cam.+. *borrow'd...borrowed* Hal. *bor-row'd...borrow'd* Rowe et cet.

10. *beginning: borrowed Maiefty?*] Ff. *beginning; borrow'd Majesty!* Rowe, Pope, Theob. Han. Warb. Cap. *begin-*

ning. Borrow'd majesty! Johns. *beginning!—borrow'd majesty!* Var. '73, Huds. Wh. i. *beginning: 'borrowed majesty!*' Cam.+. *beginning;—bor-row'd majesty!* Var. '78 et cet.

10. *Maiefty?*] *majesty—* Words.

signification that I have never found in any other author. 'The king of France,' says the envoy, 'thus speaks in my *behaviour* to the majesty of England'; that is, the king of France speaks in the character, which I here assume. I once thought that these two lines had been uttered by the ambassador, as part of his master's message, and that 'behaviour' had meant the *conduct* of the King of France towards the King of England; but the ambassador's speech, as continued after the interruption, will not admit this meaning.—MALONE: 'In my behaviour' means, I think, *in the words and action that I am now going to use*. Compare: 'Now hear our English King For thus his royalty doth speak in me.'—V, ii, 134.—KNIGHT: *Haviour, behaviour*, is the manner of *having*, the conduct. Where then is the difficulty which this expression has raised up? The king of France speaks, in the conduct of his ambassador, to 'the borrowed majesty of England'; a necessary explanation of the speech of Chatillon, which John would have resented upon the speaker, had he not in his 'behaviour' expressed the intentions of his sovereign.—JOHN HUNTER: That is, in the tone or manner in which I speak.—FLEAY: Not only in my words, but in my bearing and manner; my assumption of superiority to the 'borrowed majesty' of John.—WRIGHT: That is, as represented in my person and by my outward acts and deportment. [For this use of 'in' Wright cites the passage given by Malone, and adds thereto: 'The cunning of her passion Invites me in this churlish messenger.'—*Twelfth Night*, II, ii, 24.].—MOBERLY: As in German 'das äussere Behaben' means *the outward demeanour*, so here 'in my behaviour' means, in the tone and manner which I have assumed.—IVOR JOHN: That is, through my conduct as ambassador. Compare: 'inferior eyes, that borrow their behaviours from the great.'—V, i, 54.—[This chronological arrangement of the interpretations of a passage is, I think, not uninstrusive, showing in how many ways the same idea may be expressed in slightly differing words. Were it possible to form a composite sentence from these, as is done with photographs to produce a typical face, we should probably find that the first one given, that of Johnson—'the king of France speaks in the character which I here assume'—would be the resultant sentence. His introductory remark that the word 'behaviour' here bears a meaning which he had never found in any other author is significant, when it is recalled that the Dictionary antedates his notes on this play by nearly ten years. This statement, furthermore, has not been refuted by later lexicographers.—SCHMIDT (*Lex.*), after giving numerous examples of 'behaviour' in the sense of 'external carriage and deportment, as it is expressive of sentiments and disposition,' places the present by itself, under the caption 'Remarkable passage,' with the interpretation 'in the tone and character which I here assume,' evidently derived from the German, as Moberly also suggests.—MURRAY (*N. E. D.*, s. v. i. ꝑc.) quotes the present line as the only example wherein 'behaviour' is used in the sense of 'bearing of the character of another; personifica-

K. John. Silence (good mother) heare the Embassie. 11
Chat. Philip of France, in right and true behalfe
 Of thy deceased brother, *Geffreyes* sonne,
Arthur Plantagenet, laies most lawfull claime
 To this faire Iland, and the Territories : 15
 To Ireland, *Poyctiers*, *Aniowe*, *Torayne*, *Maine*,

11. *Silence* (good mother)] Ff. *Silence*,
good Mother, Rowe, Pope, Han. *Si-*
lence, *good mother*; Theob. et cet.

Embassie] *embassy* Johns. et seq.

13. *deceased*] *deceased* Dyce, Huds.
 Words.

brother,] *brother* F₄ et seq.

Geffreyes] *Geffrey's* Rowe et seq.

14. *Plantagenet*] *Plantaganet* F₃.
Plantagenet F₄ et seq.

14. *most*] Om. Pope, Theob. Han.
 Warb. Johns.

15. *Territories*] *territories*,— Dyce,
 Huds. Fle. Words.

16. *Aniowe*] *Anjowe* Ff, Ktly. *Anjou*
 Rowe et cet.

Torayne] *Lorayne* F₂. *Lorraine*
 F₃F₄. *Touaine* Rowe i. *Toraine* Ktly.
Touraine Rowe ii. et cet.

tion, "person." —The line from Act V, quoted in illustration by Ivor John, is not, I think, a parallel. To 'borrow behaviour' from another is rather to imitate or to adopt the actions and expressions of that other. Chatillon does not, however, mean that he is imitating the king of France, but rather that he is speaking as his representative. Under the foregoing interpretation of *borrow* Murray quotes this example given by Ivor John.—Ed.]

10. Elea. A strange . . . Majesty] CALVERT (p. 126): Observe how this opening scene is enlivened by the interruption of Elinor; an interruption which Shakespeare would not have allowed her to make, had she not, in making it, given a strong taste of her quality as a proud, grasping, intermeddling Queen-dowager. While adding life to the scene, the line she utters characterizes herself. Shakespeare thus kills two birds with one stone, and both game-birds, a proceeding which he repeats oftener than—I had almost said—all other poets put together.

12-14. Philip . . . Arthur Plantagenet] COURTENAY (i, 3): I do not find, either in Holinshed or in any other history, English or French, that Chatillon, or any other diplomatic agent, was sent by Philip Augustus to John; or that the crown of England was demanded by the French King on the part of Arthur. Philip apparently, and with reason, disclaimed an interest in the disposal of that crown; whereas, of the transmarine possessions of the Kings of England, as well as of Brittany, he claimed to be lord paramount.

15. the Territories] IVOR JOHN: There is no other case of the use of 'the territories' in this way by Shakespeare. One is tempted to suggest either 'and the territories Of Ireland,' or 'her territories.' In *The Troublesome Raigne*, ed. 1591, we have 'to England, Cornwall and Wales and to their territories.'—II, iii.

16. Poyctiers, Aniowe, Torayne, Maine] HUDSON: Arthur held the duchy of Brittany in right of his father Geoffrey Plantagenet, an elder brother of John. Anjou, Touraine, and Maine, the ancient patrimony of the house of Anjou, were his by hereditary right. As Duke of Brittany Arthur was a vassal of Philip Augustus; and Constance engaged to Philip that her son should do him homage also for Normandy, Maine, Anjou, Touraine, and Poitou, on condition that Philip should support this claim to the English crown. England having declared for John, the

Defiring thee to lay aside the fword
Which fwaies vfurpingly thefe feuerall titles,

17

play opens with Philip's interference in behalf of Arthur. [See *Appendix: Troublesome Raigne*, pt. i: I, i, 29-34.]

18. Which fwaies vfurpingly, etc.] WARNER (p. 27): There was never any question among Englishmen as to John's right to reign over them until toward the end of his career, when the Barons were exasperated into the attempt of dethroning him as a liar, a slanderer, a breaker of promises, and a bawd of the nation's honor.—[John's legal or moral right to the crown during Arthur's lifetime is a question which concerns the student of history more fitly than readers of Shakespeare, for whom King John is a usurper. The following extract from Hallam is, however, interesting as testimony on the other side: 'The succession of John has certainly passed in modern times for an usurpation. I do not find that it was considered as such by his contemporaries on this side of the Channel. The question of inheritance between an uncle and the son of his deceased elder brother was yet unsettled, as we learn from Glanvil, even in private succession. In the case of sovereignties, which were sometimes contended to require different rules from ordinary patrimony, it was, and continued long to be, the most uncertain point in public law. John's pretensions to the crown might therefore be such as the English were justified in admitting, especially as his reversionary title seems to have been acknowledged in the reign of his brother Richard.'—(*Middle Ages*, ii, 325.)—Roger of Wendover's account of John's installation and coronation is as follows: 'About this time [1199] John Duke of Normandy came over into England, and landed at Shoreham on the 25th of May; on the day after, which was the eve of our Lord's Ascension, he went to London to be crowned there. On his arrival, therefore, the archbishops, bishops, earls, and all others, whose duty it was to be present at this coronation, assembled together in the church of the chief of the apostles at Westminster, on the 27th of May, and there Hubert, Archbishop of Canterbury, placed the crown on his head and anointed him king.'—To this account Matthew Paris adds: 'The Archbishop standing in the midst addressed them thus, "Hear, all of you, and be it known that no one has an antecedent right to succeed another in the kingdom, unless he shall have been unanimously elected under the guidance of the Holy Spirit, on account of the superior merits of his character, after the example of Saul the first anointed king, whom the Lord set over his people, not as the son of a king, nor as born of royal ancestry. . . . Thus those who excelled in vigour are elevated to kingly dignity. But, if any relations of a deceased king excel others in merit, all should the more readily and zealously consent to his election. We have said this to maintain the cause of Earl John, who is here present, brother of our illustrious King Richard, lately deceased without heirs of his body, and as the said Earl John is prudent, active, and indubitably noble, we have, under God's Holy Spirit, unanimously elected him for his merits and his royal blood." Now the archbishop was a man of bold character and a support to the kingdom by his steadiness and incomparable wisdom; no one, therefore, dared to dispute what he said as knowing that he had good cause for what he did. Earl John and all who were present acquiesced, and they unanimously elected the earl, crying out, "God save the king!" Archbishop Hubert was afterwards asked why he acted in this manner, to which he replied that he knew John would one day or other bring the kingdom into great confusion, wherefore he determined that he should owe his elevation to election and not to

And put the fame into yong *Arthurs* hand,
Thy Nephew, and right royall Soueraigne.

20

K. Iohn. What followes if we difallow of this?

Chat. The proud controle of fierce and bloudy warre,
To inforce these rights, so forcibly with-held,

K. Io. Heere haue we war for war, & bloud for bloud,
Controlement for controlement: so answere *France.*

25

19. *Arthurs*] *Arthur's* F₄ et seq.
20. *Nephew,*] *nephew* Knt, Dyce, Wh.
i, Ktly, Sta. Cam.+, Fle. Rlfe.
21. *followes*] Ff. *follows* Wh. Cam.+,
Glo. Cla. Rlfe. *follows*, Rowe et cet.
23. *To inforce*] Ff, Rowe. *T' inforce*
Pope,+, Fle. *T' enforce* Dyce ii, iii,
Huds. ii, Words. *To enforce* Cap. et cet.

23. *rights,*] *rights* Rowe et seq.
with-held,] *with-held.* Rowe,+,
Cap. *withheld.* Ff et cet.
24. *war,* &] F₂F₃. *war and* Cam.+,
Glo. Wh. ii. *war,* and F₄ et cet.
25. *for controlement*] *for control*
Vaughan.

hereditary right.'—(Ed. Giles, ii, 181).—See also Hallam, *op. et loc. cit.*, and Stubbs, *Constitutional History*, i, 578.—Ed.]

21. *disallow*] MURRAY (*N. E. D.*, s. v. 3. b.): To refuse to accept with approval; to reject, disown. [The present line quoted.]

22. *controle*] JOHNSON: That is, *opposition*.—M. MASON: I think it rather means *constraint*, or *compulsion*. So, in *Henry V*, when Exeter demands of the King of France the surrender of his crown, and the King answers: 'Or else what follows?' Exeter replies: 'Bloody constraint; for if you hide the crown, Even in your hearts, there will he rake for it.'—[II, iv, 97.] The passages are exactly similar. [So they may be, but only in respect of the similarity of situation; but in one case Shakespeare uses the word 'control' and in the other 'constraint.' The primary meaning of *constraint* is compulsion, just as the elemental meaning of *control* is *restraint*, or *opposition*, as Johnson gives it. For a parallel use of 'control' compare 'Even where his lustful eye or savage heart Without control lusted to make his prey.'—*Rich. III.* III, v, 84. And for 'proud' in the sense of *vigorous* as applied to an adversary compare: 'Our partie may well meet a powder foe.'—V, ii, 84.—Ed.]

24, 25. Heere haue we war . . . controlement] STEEVENS: King John's reception of Chatillon not a little resembles that which Andrea meets with from the King of Portugal, in the First Part of *Jeronimo*, 1605: 'And. Thou shalt pay tribute, Portugal, with blood. Bal. Tribute for tribute then; and foes for foes. And. I bid you sudden wars.' [Haz.-Dods., iv, p. 363. This assignment of the date 1605 to *Jeronimo* was at once questioned by Malone, who asserts that '*Jeronimo* was exhibited on the stage before the year 1590.' Steevens replies with a quotation from a poem by Barnabie Googe, written in 1562, containing an apparent reference to the Tragedy of *Jeronimo*, thus showing it to have been composed much earlier than 1590. Malone returns to the charge and by quoting more of the context than had Steevens, shows that the lines refer to a translation by Neville, a friend of Googe. To this Steevens makes no reply. These quotations fill nearly three-quarters of a page in the *Variorum* of 1821; they are there produced in a discussion of the date of composition of *Jeronimo*, and, apart from the fact that the present passage in King John bears a slight resemblance to one in *Jeronimo*, have

Chat. Then take my Kings defiance from my mouth, 26
The farthest limit of my Embassie.

K. John. Beare mine to him, and fo depart in peace,
Be thou as lightning in the eies of *France*; 29

27. *farthest*] *furthest* Steev. Varr. Sing.
Dyce, Hal. Words. Craig.

28. *peace*,] *peace*. Rowe, +, Coll. Wh.
i, Ktly. Sta. Del. Fle. Rlfe.
29. *eies*] *eyes* F.

but a slight interest in a note on Shakespeare's play; for this reason they are not here repeated.—ED.]

25. *Controlement* . . . *France*] CAMBRIDGE EDD. (*Note III.*): This line must probably be scanned as an Alexandrine, reading the first 'controlment' in the time of a trisyllable and the second as a quadrisyllable. [For this note Clark is, I think, solely responsible; in the Clarendon Edition, of which Wright, twenty years later, was editor alone, there is the following: 'The word is spelt "controlement" in the Folios, but this does not imply that it was pronounced as a quadrisyllable, for in *Tit. And.* we find in the first Folio: "Without controlement, Iustice, or reuenge."—II, i, 68. In broken lines like the present it is not uncommon to find an unemphatic extra syllable introduced after the pause.'—Wright has, however, retained the note without change in the second Cambridge Edition, also edited by him alone in 1891. Clark died in 1878.—ED.]—HILGERS (2 *Abtheilung*, p. I.): In Shakespeare's early plays, both those with rhyme and with blank verse, there seldom occur lines with an extra syllable in the regular ten syllable iambic verse, for example, in *Tit. And.*, in *Hen. VI.*, in the *Com. of Err.*, the *Two Gentlemen*, and *Mid. N. Dream*. The assertion that no use was made of this jingling cæsura in the so-called histories is quite erroneous, certainly it is not so frequent in these as in the other plays. [Hilgers quotes the present line with but seven other examples from *King John* as a proof of this play's early composition, as against nearly two hundred examples from *Othello* alone. Hilgers's other examples from *King John* will be referred to as they occur in the course of the play.—ED.]

29. *Be thou as lightning*] JOHNSON: The simile does not suit well, the lightning, indeed, appears before the thunder is heard, but the lightning is destructive, and the thunder innocent.—RITSON (*Remarks*, etc., p. 80): The allusion may, notwithstanding, be very proper, so far as Shakespeare had applied it, i. e., merely to the *swiftness of the lightning*, and its *preceding and foretelling the thunder*. But there is some reason to believe that *thunder* was not thought to be innocent in our author's time, as we elsewhere learn from himself. See *Lear*, III, ii, 4, 5; *Ant. & Cleo.*, II, v, 77; *Jul. Cæs.*, I, iii, 49; and still more decisively *Meas. for Meas.*, II, ii, 110–116.—M. MASON: King John does not allude to the destructive powers either of thunder or lightning; he only means to say, that Chatillon shall appear to the eyes of the French like lightning, which shows that thunder is approaching: and the thunder he alludes to is that of his *cannon*.—PYE (p. 139): Shakespeare is shown by Ritson to have imputed a destructive quality to thunder in several passages; but this is certainly not one of them, for if it is, he must also impute a destructive quality to the report of the cannon, and not the ball.—FLEAY: That is, be thou lightning; my cannon shall follow with the thunder. The allusion is to the rapidity with which the thunderclap follows the lightning flash; not to the destructive power of lightning, nor to its telling us that thunder is approaching. [The fol-

For ere thou canst report, I will be there:
The thunder of my Cannon shall be heard.

30

30. *For*] *For*, Ktly, Fle. Huds. ii.
report,] Ff, Rowe, +. *report* Cap.
et cet.

31. *heard*.] Ff. Rowe, +, Coll. Wh. i,
Fle. Craig. *heard*: Cap. et cet.

lowing extracts from Batman vpon Bartolome—*De Proprietatibus Rerum*, 1582, are perhaps of interest in this connection, showing that the thunder and lightning were regarded as two manifestations: 'And with thunder commeth lightning, but lightening is sooner seene, for it is cleere and bright: and thunder commeth later to our eares, for the wit of sight is more subtil then the perseuerance of hearing. . . . Aristotle saith, That thunder is nought else, but quenching of fire in a Clowde. For dry vapour arreareth and setteth it on fire and on flame, with heate of the aire & when it is closed in a clowde it is sodeinly quenched. And of such quenching the noise of Thunder is gendered. As when fire hot yron is quenched in water, it maketh greate boyling and noyse. Oft thunder commeth with lightening: and then he greeveth much, as *Beda* sayth. And so it scorceth fruit, & corne, when he commeth without raine. And if he commeth with raine hee doth good, as he sayth. And thunder with his mouing, beateth and smiteth all things, stirreth the braine, and feareth the wit.'—Liber, xi, chap. 13. The next two chapters treat of different kinds of lightning: 'The lightening that is called *Fulmen*, is vapour sette on fire, and is fast and sadde, and falleth downe with great swiftnesse, and is of more strength then the lightening that is called *Fulgur*. And this lyghtening smiteth, thirleth and burneth things that it toucheth, and multiplyeth, and cleaueth and breaketh, and no bodilye thing withstandeth it.'—*Ibid.*, chap. 15.—Ed.]

31. my Cannon] KNIGHT: We have the same anachronism in *Hamlet* and in *Macbeth*. It is scarcely necessary to tell our readers that gunpowder was invented about a century later than the time of John, and that the first battle-field in which cannon were used is commonly supposed to have been that of Cressy. And yet the dramatic poet could not have well avoided this literal violation of propriety, both here and in the second Act, when he talks of 'bullets wrapp'd in fire.' He uses terms which were familiar to his audience, to present a particular image to their senses. Had he, instead of cannon, spoken of the mangonell and the petraria, —the stone-throwing machines of the time of John,—he would have addressed himself to the very few who might have appreciated his exactness; but his words would have fallen dead upon the ears of the many.—R. G. WHITE (*Sh. Scholar*, p. 298) cites with approval Knight's justification of the introduction of this anachronism and adds: 'Shakespeare never, I think, introduces anachronism in the actions of his personages.'—CRIEZENACH (p. 156): Anachronisms play a great part in the dispute over the extent of Shakespeare's education, which aroused so much eager controversy among the English critics during the eighteenth century. . . . But in most instances these anachronisms appear to have been due to the indifference of genius rather than to intention. This was probably the case with the oft-quoted cannon in *King John* and *Macbeth*, for that part of Holinshed's *Chronicle* which Shakespeare had studied before writing *Henry VI.* must have already acquainted him with the fact that the bombardment of a town with artillery was still a complete novelty at the siege of La Mans in 1424. In addition to all this, it would have been impossible, even with the best intentions, for a poet to maintain any accuracy

So hence : be thou the trumpet of our wrath,
And fullen preface of your owne decay :

32

32. *So hence:*] Ff, Rowe, Fle. *So*
hence! Pope, Theob. i, Sta. Cam.+,
Rlfe. *So, hence!* Theob. ii. et cet.

33. *decay:*] Ff, Rowe. *decay.* Pope, +,
Cam.+, Craig. *decay.*— Cap. et
cet.

of historical setting at a period when the arts of scenic mounting and costume were completely inadequate for the purpose.

33. *sullen* presage] JOHNSON: By the epithet 'sullen,' which cannot be applied to a trumpet, it is plain that our author's imagination had now suggested a new idea. It is as if he had said, be a *trumpet* to alarm with our invasion, be a *bird of ill-omen* to croak out the prognostic of your own ruin.—MALONE: I do not see why the epithet 'sullen' may not be applied to a *trumpet* with as much propriety as to a bell. In *2 Henry IV.* we find: 'Sounds ever after as a sullen bell.'—I, i, 102.—BOSWELL: Surely Johnson is right: the epithet *sullen* may be applied as Milton has applied it to a *bell*: 'swinging slow with sullen roar,' [*Il Penseroso*, l. 76], with more propriety than to the sharp sound of a trumpet.—MONCK MASON (*Comments*, etc., p. 153): Johnson says that the epithet 'sullen' cannot be applied to a trumpet, and founds upon that principle a very unnatural explanation of this passage; but if he had ever attended to that instrument, as used in an army, and heard a trumpet sound to horse, he would have found the epithet peculiarly proper. Blanche afterwards calls a trumpet 'the braying trumpet,' an epithet that corresponds with that of 'sullen.'—[Mason's *Comments* upon the notes in Johnson and Steevens's edition of 1778 are, for the most part, included in those of the Variorum of 1821. The foregoing is, however, an exception, and is here repeated not so much as a valuable contribution to the discussion of Shakespeare's proper use of a word, but rather as a curious illustration of association of ideas. 'Braying' applied to the loud, somewhat discordant blast of a trumpet is peculiarly applicable, although it be inseparably connected with the image of a donkey; but is not the first idea suggested by 'sullen,' *gloominess, moroseness?* How then can the two epithets be said to correspond?—ED.]—STEEVENS: That here are two ideas is evident; but the second of them has not been luckily explained. 'The sullen presage of your own decay' means the dismal passing bell, that announces your own approaching dissolution. [This note, even with a slight condemnation of an explanation by his great partner, Steevens withheld until after Johnson's death. It did not appear until Steevens's own edition in 1793.—ED.]—DELIUS: 'Sullen presage' is evidently in apposition to 'trumpet of our wrath,' whereby Shakespeare had in mind the Trumpet of Doom, and according to his accustomed construction connected this with the principal word of the sentence by the copula 'and.'—COLLIER (ed. ii.): It seems difficult to imagine how the sound of a trumpet could be a 'sullen presage,' although it might give a *sudden* warning of the approach of the English. Nevertheless, we leave 'sullen' in the text, as the word in all early authorities, and as an epithet not wholly inapplicable, although the corrected Folio, 1632, instructs us to read *sudden*. One word might be misheard for the other; and 'sullen' is actually misprinted *sudden* in the Folio, 1623, in *Rich. II.*: I, iii, [p. 27, col. a]. The small difference between 'sullen' and *sudden* in sound is played upon in Fletcher's *Woman's Prize*, IV, iv, where a servant brings news of the illness of Livia: '*Serv.* Is fallen sick o' the sudden. *Rowl.* How, o' the sullens? *Serv.* O' the sudden, sir, I say; very sick.' See also *Bonduca*, V, ii, where Suetonius wishes 'some sullen

An honourable conduct let him haue,
Pembroke looke too't : farewell *Chatillion*.

35

Exit Chat. and Pem.

Ele. What now my sonne, haue I not euer said
 How that ambitious *Constance* would not ceafe
 Till she had kindled *France* and all the world,
 Vpon the right and party of her sonne.
 This might haue beene preuented, and made whole
 With very easie arguments of loue,
 Which now the mannage of two kingdomes must
 With fearefull bloody issue arbitrate.

40

44

35. *Pembroke*] *Hubert* Kemble.
too't:] F₂F₃. *to't*: F₄, Rowe, +,
 Cap. Varr. Mal. Steev. Varr. Sing.
 Knt. *to't*. Coll. et cet.

35. *Chatillion*] F₂. *Chatilion* F₃,
 Pope, Theob. Han. Warb. Chattyliion
 F₄. *Chattillion* Rowe. *Chatillion* Cap.
 Var. '73, Ktly. *Chatilliön* Fl. *Chatil-*
lion Johns. et cet.

36. *Exit*] *Exeunt* Warb. et seq.

37. *What now my sonne*,] *What now*,

my son] Dyce, Hal. Ktly, Cam. +, Words.
 Rlfe. *What now, my Son*, F₄ et cet.

39. *kindled*] *kindl'd* Cap.

France] Ff, Rowe, +, Dyce, Wh.
 Cam. +, Fle. Words. *France*, Cap. et cet.

43. *mannage*] *mánage* Rowe.

44. *fearefull bloody issue*] *fearful,*
bloody issue, Pope. *fearful, bloody is-*
sue Theob. i, Var. '73. *fearful, bloody,*
issue Theob. ii, Warb. Johns. *fearful-*
bloody issue Craig conj. John.

plague' to fall on Petillus, and where the epithet certainly ought to be *sudden*—some *instant* plague. [Although Collier at this period does not advocate a correction of the text, in his third edition he adopts this emendation of the MS. corrector.—Ed.]—SINGER (*Sh. Vindicated*, p. 82): The Corrector has an unreasonable dislike to this expressive word, for he would again change it as unwarrantably in *Othello*. [See Coll. *Notes*, etc., ed. ii, p. 476.] But Shakespeare has also used it for *sad, gloomy*, in *Rich. II.* and in *2 Henry VI.*—WRIGHT: Although 'sullen' may not appropriately describe the trumpet's note, it may fitly characterise the mournful and threatening message which it accompanied.—DEIGHTON: It is not necessary to see here any allusion to the 'passing bell,' which was tolled *after* death, and while the spirit was supposed to be on its way to its new abode. All that seems to be meant is 'the gloomy foreteller of your own (France's) perdition,' in which sense 'decay' is often used by Shakespeare, e. g., *Rich. II.*: III, ii, 102: 'Cry woe, destruction, ruin and decay.' [The excellent interpretation suggested by Steevens, that 'sullen' here qualifies the word 'presage,' and does not necessarily apply to the sound of the trumpet, renders quite unnecessary any change such as that of Collier's MS. corrector.—Ed.]

39. *kindled*] For other examples of 'kindle' in the sense *to incite*, see SCHMIDT, *Lex.*, s. v. (b.).

40. *Vpon the . . . party*] Compare: '—and hopes to find you forward Upon his party for the gain thereof.'—*Rich. III.*: III, ii, 47.

43. *mannage*] STEEVENS: That is, *conduct administration*. Compare: 'Now for the rebels which stand out in Ireland, Expedient manage must be made my liege.'—*Rich. II.*: I, iv, 38.—WRIGHT: For the form of this word, a substantive derived from a verb, see I, ii, 269; III, iii, 119.

K. John. Our strong possession, and our right for vs. 45
Eli. Your strong possession much more then your right,
 Or else it must go wrong with you and me,
 So much my conscience whispers in your eare,
 Which none but heauen, and you, and I, shall heare. 49

45. *right*] *right*, Cap. Var. '78, '85,
 Ran. Mal. Steev. Varr. Hal. Sta. Del.
 vs.] *us*.— Theob. Warb. Johns.

Var. '73.

46. [Aside to *K. John*. Dyce ii, iii.
right,] *right* F₂F₃.

47. *you and me*,] *you, and me*: Cap.
 Var. '78, Ran. Mal. Steev. Varr.
 Sing. Coll. Huds. *you and me*. Niels.

49. *heauen*,] *Heav'n*, Rowe, Pope,
 Theob. Han. Warb. Johns. Fleay.
you, and I,] *you and I* F₂F₄, Rowe,
 Dyce, Wh. Cam.+, Huds. iii. *you,*
and I Pope,+. *you and I*, Hal. Coll.
 iii.

heare.] *heare*: F₂. *hear* F₃. *hear*.
 F₄ et seq.

45. Our strong possession . . . for vs] RUSHTON (*Sh's Legal Maxims*, p. 12): '*In aequali jure melior est conditio possidentis*' (Plowden, 296). Where the right is equal the claim of the party in possession shall prevail. The lowest and most imperfect degree of title consists in the mere naked possession, or actual occupation of the estate; without any apparent right, or any shadow or pretence of right, to hold and continue such possession. This may happen when one man invades the possession of another, and by force or surprise turns him out of the occupation of his lands; which is termed a *desseisen*, being a deprivation of that actual *seisen*, or corporal freehold of the lands which the tenant before enjoyed (2 *Black. Com.*, 195; 1 *Inst.*, 345). Or it may happen that after the death of the ancestor and before the entry of the heir, or after the death of a particular tenant and before the entry of him in remainder or reversion, a stranger may contrive to get possession of the vacant land, and hold out him that had a right to enter. In such cases the wrong-doer has only a mere naked possession, which the rightful owner may put an end to by a variety of legal remedies. But until some act be done by the rightful owner to divest this possession and assert his title, such actual possession is *prima facie* evidence of a legal title in the possessor; and it may by length of time, and negligence of him who hath the right, by degrees ripen into a perfect and indefeasible title (2 *Black. Com.*, 196). King John seems to refer to this maxim when he says: 'Our strong possession, and our right for us,' but Elinor replies: 'Your strong possession, much more than your right,' because John was not *in aequali jure* with Arthur, but he was a wrong-doer, having merely a naked possession; for after the death of Richard I. John occupied the throne in defiance of the right of his nephew Arthur. [See 1. 18 *ante*; extract from Wendover and Paris.—ED.]—MOBERLY: Shakespeare here makes hereditary right much more absolute than it was in the time of the Norman sovereigns, as, in fact, it only began to be really lineal in the generations from John to Richard II. John, according to Blackstone (i, 20), claimed as being next of kin to Richard; Arthur, as his brother's son, being one degree more remote. Even in common inheritances it was at that time, as Blackstone remarks (*ibid.*), a point undetermined whether the child of an elder brother should succeed to the land by right of representation, or the younger surviving brother in right of proximity of blood.

Enter a Sheriffe.

50

Essex. My Liege, here is the strangest controuersie
Come from the Country to be iudg'd by you

52

50. *Enter a Sheriffe.*] Ff, Cam.+.
Om. Rowe,+.
Enter Essex. Johns.
Enter the Sheriff of Northamptonshire,
and whispers Essex. Cap. Enter a
Sheriff [and whispers to Essex] Neils.
Enter the sheriff of Northamptonshire
who whispers Essex. Var. '73 et cet. (after
l. 44), Kemble, C. Kean, Marshall.

50. a *Sheriffe.*] English Herald.
Kemble (after l. 44).

51. *Essex.*] Salisbury Fleay conj.

51, 52. *controuersie...you*] Ff, Rowe,
Pope i, Han. Glo. Wh. ii, Cla. Rife,
Neils. *controversie ... you*, Pope ii,
Cam. *controversy, ... you*, Theob. et
cet.

50. *Enter a Sheriffe*] CAMBRIDGE EDD. (*Note IV.*): Here Steevens [Var. 1773] gives the same stage-direction as Capell [See *Text. Notes*], changing merely 'and' to 'who,' and, as usual, ignoring Capell, says in a note that he had taken it from the Old Quarto. He convicts himself of plagiarism, for the 'Old Quarto' has: '*Enter the Shrive and whispers the Earle of Salis. in the eare.*' It was Capell who changed 'Salis.' to '*Essex.*' The second and third editions of the Old Quarto (1611, 1622) agree in this stage direction *literatim*. The edition of 1591 has 'Sals.' for 'Salis.'—MARSHALL: In following Charles Kean's Acting Edition [and placing the entrance of the Sheriff after l. 44] we only follow the dictates of common sense. There must be some little time allowed for the Sheriff to impart his information to Essex before Essex can impart it to the king. The Sheriff is whispering to Essex during Elinor's speech. [Kean was anticipated in this arrangement by J. P. Kemble. See *Text. Notes.*—Ed.]

51. *Essex*] FLEAY (*Introduction*, p. 24): In the old play the Sheriff enters and whispers to Salisbury; but Essex, at the king's request, interrogates the Faulconbridges; in the present play Essex, not Salisbury, announces their approach, and the king interrogates them himself. As Essex speaks only three lines, and never reappears all through this play, and these three lines are taken from the speech of Salisbury in *The Troublesome Raigne*, I have no doubt that this character was intended to be struck out altogether, and only remained by inadvertence. This would be especially probable in 1596, in which year the Earl of Essex first grew out of favour with Elizabeth, and the name of Essex would consequently be avoided by contemporary dramatists. In fact, the name of Essex *never* occurs in the text of *any* play of Shakespeare; while those of Pembroke, Salisbury, and Norfolk (Bigot) are found in many of his histories. Note also that Pembroke does not speak in this scene in the present play. He does in the older play; hence his retention, as a mute, in the later version.—[Fleay's reference to events in the career of Essex during 1596, as a reason for the omission of that name in the present play, is, I think, unfortunate. It will be remembered that it was in June of that year that Essex and Raleigh made their successful expedition against Spain, and captured the city of Cadiz. Essex on his return became the popular idol of the hour. Fleay dates the first production of *King John* October, 1596; it seems likely then that the name of Essex would be one put prominently forward rather than suppressed. Essex did not actually fall into disfavor until 1599, after the disastrous campaign in Ireland.—Ed.]

52. *to be iudg'd by you*] VERPLANCK: The *Aula Regis* of the first Norman kings was the highest court; followed the person of the king; was composed of his

That ere I heard : shall I produce the men ?

53

K. John. Let them approach :

Our Abbies and our Priories shall pay

55

This expeditious charge : what men are you ?

Enter Robert Faulconbridge, and Philip.

Philip. Your faithfull subiect, I a gentleman,

Borne in *Northamptonshire*, and eldest sonne

As I suppose, to *Robert Faulconbridge*,

60

53. *heard:] heard.* Johns. Var. '73, Ktly.

men?] men F₁.

[Exit Essex. Johns. [Exit Sheriff. Var. '73 et seq.

54. *approach:] Ff, Rowe. approach. Pope, +, Cam. +, Fle. approach.—* Var. '73 et cet.

[Exit Sheriff; and Re-enters with Philip, the Bastard Faulconbridge, and Robert, his brother. Cap.

56. *expeditious] Fleay. expeditious F₁F₂. Expedition's F₄ et cet.*

charge:] charge. Ff, Rowe, Dyce, Sta. Cam. +, Del. Fle. Words. Neils. charge— Pope, +, Cap. charge.— Var. '78 et cet.

57. SCENE II. Pope, Han. Warb. Johns.

Enter...and Philip] Ff, Rowe, + (—Var. '73), Neils. Re-enter sheriff

with Robert Faulconbridge, and Philip, his brother (after *pay*, l. 55) Varr. Ran. Mal. Steev. Varr. Sing. Knt. Coll. Hal. Wh. i, Ktly, Huds. (after *charge*, l. 56) Dyce, Sta. Cam. + (reading: Enter... Philip, his bastard brother). Del. Fl. Huds. ii, Words. Rlfe, Craig.

57. Falconbridge] Falconbridge (throughout) Dyce, Hal. Huds. ii, Words.

Philip.] Ff. the Bastard. Rowe, Pope. Philip, his brother. Theob. Han. Johns. Varr. Ran. Philip, his brother, the Bastard. Warb. Philip, his half-brother. Words. Philip, his bastard brother. Mal. et cet.

58. *subiect, I a] subject, I, a* Rowe, +. *subject I; a* Coll. Wh. i, Sta. Huds. Fle. *subject I, a* Cap. et cet.

59. *sonne] son, Rowe et seq.*

60. Robert] Om. Ff, Rowe.

officers of state, sitting in his hall wherever he was; and in theory, and sometimes in fact, held by the king in person. This was changed, by *Magna Charta*, to a stationary court, at Westminster Hall, with regular judges. Thus King John, in the early part of his reign, was the last sovereign who could thus have had a 'controversy come from the country to be judged' by him. A few years later it would have come before the Common Pleas, at Westminster Hall. [For an account of the rise and progress of this judicial chamber, which Hallam terms *Curia Regis*, see his *Europe during the Middle Ages*, ii, 332.—ED.]—MOBERLY: The notion that the king might judge causes in person was not finally extinct till James I. tried the experiment of sitting in his own courts, but was told by the judges that he could not legally pronounce an opinion (Blackstone, iii, 41).

55. Our Abbies and our Priories] FLEAY: The first indication of the ill-feeling between John and the clergy.

56. expeditious] As will be seen from the *Text. Notes*, all editors, with the exception of Fleay, regard this as a misprint and accept the reading of F₂, *expeditious*. Justification, if it be needed, may be found for this change in the fact that 'expeditious' in the sense *speedy* occurs only in *The Tempest*, V, iii, 315; and Murray (*N. E. D.*, s. v.) gives this latter line as the earliest use of the word in this sense. The present play antedates *The Tempest* by at least twelve years.—ED.

A Souldier by the Honor-giuing-hand 61
Of *Cordelion*, Knighted in the field.

K.Iohn. What art thou?

Robert. The son and heire to that fame *Faulconbridge*.

K.Iohn. Is that the elder, and art thou the heyre? 65
You came not of one mother then it seemes.

Philip. Most certain of one mother, mighty King,
That is well knowne, and as I thinke one father:
But for the cerraine knowledge of that truth,
I put you o're to heauen, and to my mother; 70
Of that I doubt, as all mens children may.

Eli. Out on thee rude man, y^e dost fhamme thy mother, 72

61. *Souldier*] *Souldier*, F₄. *soldier*,
Rowe et seq.

Honor-giuing-hand] Ff, Rowe i.
honor-giving hand Rowe ii. et seq.

62. *Cordelion*] Ff, Rowe, Del. Fle.
Cœur-de-lion, Pope, Theob. *Cœur-de-*
lion Han. et seq.

63. *What*] *And what* Cap.

65. *heyre?*] *heyr?* F₃. *Heir?* F₄ et seq.

66. *then*] Ff, Rowe, Pope, Han. *then*,
Theob. et cet.

seemes.] *seems?* F₄, Rowe, +.
seems. Cap. et seq.

67. *King.*] *King*— Wh. i, Dyce ii, iii,
Words. Rlf.

68. *and as I thinke*] F₂F₃. —*and as I*
think, Wh. i, Rlf. *and, as I think*, F₄
et cet.

69. *But*] Ff, Rowe, +, Coll. i, Cam. +,
Dyce ii, iii, Huds. ii, Words. *But*,
Cap. et cet.

cerraine] F₁.

71-92. *Of that...lent vs here?*] Om.
Words.

70, 78, 91. *heauen*] *Heav'n* Rowe, +
(—Var. '73).

70. *mother.*] *mother*:— Dyce, Hal.
Wh. i.

71. *mens*] *mens'* Warb. Johns.

72. *Out...y dost*] *Out, out...Dost* Craig
conj.

thee] *thee*, Rowe et seq.

rude man.] Ff, Rowe, Pope.

rude-man, Fle. *rude man!* Theob. et
cet.

y] *thou* Ff.

71. Of that I doubt] STEEVENS: The resemblance between this sentiment and that of Telemachus, in the first book of the *Odyssey*, is apparent. The passage is thus translated by Chapman: 'My mother, certaine, says I am his sonne; I know not; nor was ever simply knowne, By any child, the sure truth of his sire.' [l. 335]. Mr Pope has observed that the like sentiment is found in Euripides, Menander, and Aristotle. Shakespeare expresses the same doubt in several of his other plays. —MARSHALL: A correspondent has sent (under the signature M. M.) an ingenious communication, proposing to amend the line thus: 'If that I doubt,' etc.—taking the speech of Eleanor's which follows to be an interruption. The writer's argument amounts to this: that the Bastard would not at this point 'commit himself to an avowal of a definite belief' in his own illegitimacy. But this cynical avowal of doubt is in accordance with Philip Faulconbridge's character, as Shakespeare has drawn it; and by 'Of that I doubt' he merely means to say that the legitimacy of every child is a fair subject for doubt; a variation of the old proverb that 'It is a wise child who knows his own father.' Facetious allusions to this *doubt* as to a child's paternity are to be found in all dramatists down to the time of Sheridan.

72. *rude man*] WALKER (*Crit.*, ii, 136): *Richman, youngman, oldman, deadman*.

And wound her honor with this diffidence.

73

Phil. I Madame? No, I haue no reason for it,
That is my brothers plea, and none of mine,
The which if he can proue, a pops me out,
At leaft from faire five hundred pound a yeere:
Heauen guard my mothers honor, and my Land.

75

K. Iohn. A good blunt fellow: why being yonger born
Doth he lay claime to thine inheritance?

80

Phil. I know not why, except to get the land:
But once he flanderd me with bastardy:

82

74. *I Madame? No.*] F₂. *I Madam?*
No? F₃F₄. *I, Madam? No:* Rowe i. *I,*
madam! no, Ktly. *I, Madam? No,*
Rowe ii. et cet.

it,] *it?* Pope ii. (misprint). *it,*—
Dyce, Hal. *it:* Wh. i, Huds. Del. *it.*
Ktly. *it;* Theob. et cet.

76. *a pops*] *he pops* Pope, +. *'a pops*
Cap. et seq.

out,] *out* Rowe et seq.

77. *pound*] *pounds* Neils.
a yeere:] *a-year:* Knt, Sta. Fle.
a year. Coll. Del. Rlfie, Neils.

78. *honor,*] *honour*—Wh. i, Rlfie.

78. *Land.*] Ff, Rowe, Pope, Fle.
land! Theob. et cet.

79. *fellow:* *why...born*] *fellow:* *why...*
born, F₄, Rowe. *fellow:* *why...born,*
Pope, +. *fellow:*—*Why...born,* Cap.
Var. '78, '85, Ran. Mal. Steev. Varr.
Sing. Knt. *fellow.*—*Why...born,* Coll.
et seq. (subs.)

82. *But once*] *But, once,* Theob. Warb.
Johns. Var. '73, Del.

flanderd] *flandered* Ff. *slander'd*
Rowe et seq. *slander* W. W. Lloyd
(Athen., Aug. 24, 1878).

In fact, *man*, in combinations of this kind,—such of them, I mean, as from their nature are of frequent occurrence,—had an enclitic force. This is evident not only from their being so frequently printed either in the manner above, or with a hyphen, but also from the flow of the verse in many of the passages where they occur. [The present line quoted.] Was 'rudeman' a common phrase like *goodman*, &c.?—[FLEAY, in hyphenating these two words, intends, perhaps, to answer Walker's Query in the affirmative. See *Text. Notes*.—Ed.]

73. *diffidence*] That is, *distrust*; the opposite of *confidence*.

76. *a pops me out*] How eminently characteristic of Faulconbridge is this humorously contemptuous description of the outcome of his brother's suit. Its utter disregard for anything like conventional deference in language, in the presence of majesty, evidently appealed to the king, as is shown by his next remark.—Ed.

82. *But once*] DELIUS: 'Once' is hardly here used as referring to some particular time, but rather in the sense *once for all*. As in *Coriol.*: 'Once, if he do require our voices, we ought not to deny him.'—II, iii, 1.—WRIGHT objects to this interpretation of Delius on the ground that 'this would require *slanders* rather than *slander'd*, and there is no reason to suppose that the word "once" is used in other than its usual sense in reference to past time.'—W. W. LLOYD (*Athenæum*, 24th Aug., 1878, p. 240), apparently unconscious that he has been anticipated, proposes the same interpretation of 'once,' in the sense *once for all*, as does Delius. Lloyd also suggests that 'there is fair reason typographically for challenging the last *d* in "slander'd." The general rule [in the Folio] when the last syllable of a participle or preterite is required by the metre to be contracted, is for the contraction to be

But where I be as true begot or no, 83
 That still I lay vpon my mothers head,
 But that I am as well begot my Liege 85
 (Faire fall the bones that tooke the paines for me)
 Compare our faces, and be Iudge your selfe
 If old Sir *Robert* did beget vs both,
 And were our father, and this sonne like him:
 O old sir *Robert* Father, on my knee 90
 I giue heauen thanks I was not like to thee.

83. <i>where</i>] F ₂ F ₃ . <i>whether</i> F ₄ , Rowe, +, Cam.+. <i>wher</i> Dyce, Huds. ii. as] Om. Pope, Han. <i>true begot</i>] Ff, Rowe, +, Dyce, Ktly, Cam.+, Fle. Neils. <i>true-begot</i> Del. Craig. <i>true begot</i> , Cap. et cet.	Knt, Dyce, Ktly. <i>But...well-begot</i> Del. Craig. 86. <i>me</i>] <i>me!</i> Theob. et seq. 87. <i>selfe</i>] <i>self</i> . Rowe et seq. 90. O] O! Coll. Sing. ii, Wh. i, Huds. Oh! Ktly. Robert] <i>Robert</i> , Pope et seq. [kneeling. Coll. ii. 91. <i>thee</i> .] <i>thee!</i> Dyce et seq.
85. <i>But...well begot</i>] <i>But...well begot</i> , Cap. Varr. Ran. Mal. Steev. Varr.	

marked by an apostrophe; "slander'd," therefore, if the received reading is carried, should have appeared as *slander'd*; there is, therefore, a typographical lapse in any case—either an apostrophe is wanting or a final letter is superfluous.

82. *slander*] CRAIGIE (*N. E. D.*, s. v. vb. 3. b.): To accuse (unjustly or otherwise) *of*, charge or reproach *with*, something discreditable. Also with *that* and clause. [Compare: 'Then let not him be slander'd with revolt.'—*Henry IV*: I, iii, 112.]

83. *But*] WRIGHT: We should rather expect *Now*, the printer having repeated the 'But' from the previous line.

83. *where*] This contraction when the metre requires that *whether* be read as a monosyllable is quite common in the Folios; although, as the CAMBRIDGE EDD. note, the Folios are not therein consistent. 'They have, for instance, "Whether" in l. 142 of the present scene.'—ED.

85. *But . . . as well begot*] VAUGHAN (i, 3): There is only one point on which the speaker professes himself to make any statement, and that is whether under either supposition as to legitimacy he was as well begotten as his brother or not. *Yet* [not 'But'] is the right word to introduce his single statement.

85. *as well begot*] This is spoken with marked irony. Philip while seeming to praise is actually condemning the weak and slight figure of his brother by comparing it with his own manly form. The next line is in reference to the stalwart frame of his putative father, whoever he was, who took the pains to beget him.—Rolfé is, I think, mistaken in referring this to 'the frame that bore the pains of maternity.' See l. 129 below.—ED.

89. *And were our father*] MOBERLY: The 'were' expresses doubt of itself, and would be emphasized on the stage. Compare: 'I think my wife be honest, and think she is not.'—*Othello*, III, iii, 384. [The metrical accent falling on 'were' is corroboration of Moberly's sagacious comment.—ED.]

90. *old sir Robert Father*] FLEAY: Certainly no comma after 'Robert'; 'old Sir Robert father' is one compound noun.

- K. John.* Why what a mad-cap hath heauen lent vs here? 92
Elen. He hath a tricke of *Cordelions* face,
 The accent of his tongue affecteth him :
 Doe you not read some tokens of my fonne 95
 In the large composition of this man?

- | | |
|-------------------------------------------------------|---------------------------------------------------|
| 92. <i>lent</i>] <i>sent</i> Heath, Huds. ii. | Del. Fle. <i>Cœur-de-lion's</i> Pope et seq. |
| 93. <i>a tricke</i>] <i>the trick</i> Vaughan. | 94. <i>him:</i>] <i>him.</i> Wh. i, Ktly, Cam.+, |
| Cordelions] <i>Cordelion's</i> F ₄ , Rowe, | Del. |

92. *lent*] HALLIWELL: That is, *given*, from the old English verb *lene*, to give. The expression in the text is of usual occurrence in works, especially in the metrical romances, of the fourteenth and fifteenth centuries, but it was getting obsolete in Shakespeare's time. 'A fulle harde grace was hir lentte Er she owt of this worde [*sic* Qu. *worlde?*—Ed.] wente.'—MS. Cantab. Ff. v. 48, f. 43.—Both HEATH (*Revisal*, p. 222) and WALKER (*Crit.*, iii, 117) suggest that '*lent*' should here be changed to *sent*. Walker's unconsciousness that he was thus anticipated may be accounted for by the fact that he had, unfortunately, but few opportunities for consulting either earlier editors or commentators. Walker's Editor, Lettsom, adds in a footnote: 'Compare *Rom. & Jul.*, "That God hath sent us but this only child."—III, v, 166, where all the old copies but Q₂ read *lent*.'—VAUGHAN (i, 4), without reference either to Heath or Walker, also proposes the like change.—Ed.

93-98. He hath . . . Richard] Were it not that the last words of l. 98, '*sirra speake*,' are so closely connected with what follows, it would seem as though there were some corruption in the text and that these two speeches of Eleanor and John had been misplaced. There has been nothing said so far which might lead Eleanor to suspect the truth of Philip's paternity. Is it quite in Shakespeare's manner thus to anticipate that which is to be revealed in the next speech? Or are we to suppose that the resemblance was so striking that Eleanor could not restrain a remark upon it? In the corresponding scene in the *Troublesome Raigne* she does not acknowledge any likeness until after Robert has declared his suspicions. If, therefore, any change be necessary these two speeches might very fittingly follow l. 141.—Ed.

93. *tricke of Cordelions face*] MURRAY (*N. E. D.*, s. v. *trick*, sb. II, 8. b.): A characteristic expression (of the face or voice); a peculiar feature; a distinguishing trait. [The present line quoted. STEEVENS, on the other hand, takes '*trick*' here in the sense of a '*tracing of a drawing*'; it is quite true that this is one of its meanings, but only in the language of heraldry, a fact of which Steevens was apparently cognisant since he endeavors to strengthen his interpretation by explaining that the word here means that '*peculiarity of face which may be sufficiently shown by the slightest outline*.'—Ed.]

94. *affecteth him*] WRIGHT: That is, is an imitation of his. '*Affect*' is used in Shakespeare in the sense of *imitate*, but not elsewhere with a personal object. Compare: '*Apem.* Men report thou dost affect my manners, and dost use them. *Tim.* 'Tis then because thou dost not keep a dog Whom I would imitate.'—*Timon*, IV, iii, 199.

96. *large composition*] C. & M. COWDEN CLARKE: This expression finely brings to the eye those magnificent proportions of manly strength that characterised Richard I, and which helped to make him the heroic ideal of his English hearts.

K. Iohn. Mine eye hath well examined his parts, 97
 And findes them perfect *Richard* : sirra speake,
 What doth moue you to claime your brothers land.
Philip. Because he hath a half-face like my father? 100
 With halfe that face would he haue all my land,
 A halfe-fac'd groat, fise hundred pound a yeere? 102

97-102. *Mine eye...a yeere?* Om.
 Words.

97. *examined*] *examined* Dyce, Sta.
 Fle. Huds. ii.

98. *Richard:] Richard.* Johns. et
 seq.

sirra] *sirrah* F₃F₄. *Sirrah*, Rowe
 et seq.

99. *land.] land?* Ff et seq.

100. *half-face*] *half-face*, F₄, Rowe et
 seq.

100. *father?*] *father*, Ff, Rowe, +.
father. Cam.+, Neils. Craig. *father!*
 Del. *father*: Cap. et cet.

101. *halfe that face*] Ff, Rowe, Pope,
 Coll. i, Cam.+, Del. Neils. Craig.
half the face Anon. ap. Cam. *half a face*
 Vaughan. *that half-face* Theob. et cet.

102. Om. Donovan.

a yeere?] Ff, Rowe, Pope, Theob.
 Han. Warb. *a year.* Cap. *a-year!*
 Knt, Sta. Fle. *a year!* Johns. et cet.

101. *halfe that face*] THEOBALD: But why 'with half that face?' There is no question but the poet wrote as I have restored the text. [See *Text. Notes.*]—COLLIER (ed. i.): The meaning is, that because Robert had only a thin narrow face, like his father, yet with only half the face of his father, he would have all his father's land. [Theobald's alteration] does not express what the poet seems to have intended. Philip ridicules Robert for having, in fact, only half of the half-face of his father, yet claiming all the inheritance by reason of it. [In his second edition Collier accepts Theobald's reading, though 'somewhat reluctantly,' as he acknowledges. He yields, however, only because it is corroborated by the MS. Corrector.—ED.]—DYCE (*Remarks*, etc., p. 87): The 'half that' of the Folio is merely a transposition made by a mistake of the original compositor. . . . The context proves Theobald's alteration to be absolutely indispensable. According to the old reading (in spite of Collier's strange explanation) the second line contradicts the first. It may, perhaps, be worth remarking here that the following line of *Rom. & Jul.*, II, vi, 34, 'I cannot sum up half my sum of wealth,' is given in the old editions thus (the words 'half my' being shuffled out of their right place): 'I cannot sum up sum of half my wealth,' and 'I cannot sum up some of half my wealth.' [Wherein does one line, as printed in the folio, contradict the other? Collier's explanation, so far from being 'strange,' is, to my mind, a most lucid and convincing argument against any alteration of the text.—ED.]

102. *halfe-fac'd groat*] THEOBALD calls attention to the anachronism in thus alluding 'to a coin not struck till the year 1504, in the reign of Henry VII, viz.: a groat, which as well as the half-groat, bore but half-faces impressed. The poet sneers at the meagre sharp visage of the elder brother, by comparing him to a silver groat that bore the king's face in profile, so showed but half the face. [It will be noticed that Theobald here inadvertently refers this epithet to the wrong brother, Philip was the elder; the whole point of the controversy turns on the fact that the younger brother, Robert, claimed the inheritance. Theobald also says that although groats were coined in the time of Edward III, they, as well as all other coins, bore the king's face in full. He cites, in corroboration of the half-faced groat of Henry VII, Stowe: *Survey of London*, p. 47; Holinshed; Camden: *Remains*

Rob. My gracious Liege, when that my father liu'd, 103
Your brother did imploy my father much.

Phil. Well fir, by this you cannot get my land, 105
Your tale muft be how he employ'd my mother.

Rob. And once difpatch'd him in an Embaffie 108
To *Germany*, there with the Emperor

104, 106. *employ...employ'd*] *employ...employ'd* Ff. (*implo'd* F₂), Rowe, +. *employ...employ'd* Cap. et seq.

104. *much.*] *much*—Rowe, Han. Var. '73, Ktly. *much*.—Coll. *much*;—Theob. et cet.

105, 106. Om. Words. Donovan.

107. *And*]—*And* Wh. i, Huds. iii. *dispatch'd*] *despatcht* Fle. *in*] on Ran.

108. *Germany,*] *Germany*; Pope, +. *there*] Ff, Rowe, + (—Var. '73), Dyce, Cam. +. *there*, Cap. et cet.

Concerning Brittain.—ED.]—STEEVENS: The same contemptuous allusion occurs in *The Downfall of Robert Earl of Huntington*, 1601, 'You half-fac'd groat, you thick-cheeked chitty-face.'—[V. i; Haz.-Dods., p. 188.] Again, in *Histrionastix*, 1610: 'Whilst I behold yon half-fac'd minion.'—[IV, i, 57; ed. Simpson.]—NARES (*Gloss.*, s. v. *Half-faced*): Falstaff ridicules Shadow for his thin face, with the same contemptuous epithet: 'This same half-faced fellow, Shadow—he presents no mark to the enemy.'—2 *Henry IV*: III, ii, 283. I am inclined to think that no more than a contemptuous idea of something imperfect is meant by 'half-faced' in the famous rant of Hotspur: 'But out upon this half-faced fellowship!'—1 *Henry IV*: I, iii, 208. It has been supposed to allude to the half-facing of a dress; but that seems too minute. Here also it means merely imperfect: 'With all other odd ends of your half-faced English.'—Nashe: *Apology for Pierce Penilesse*. [This last reference from Nashe is quite wrong. In the first place, there is no such title among his writings, as given either in Grosart's or McKerrow's editions. The quotation is, however, correct, and is to be found in the tractate *Strange Newes of the Intercepting Certain Letters*, ed. Grosart, vol. ii, p. 210. This inaccurate reference would hardly be worth the correction, were it not that unfortunately Nares has misled the astute editor of the *N. E. D.*, who has copied this fictitious title as a reference for the use of 'half-faced' in the sense *imperfect*, citing (N) as the authority, presumably Nares; but without reference to volume or page in any edition. From the context in all the passages quoted it is quite evident that 'half-faced' in the present line in *King John* means *unfinished, imperfect*. Does it not almost exactly correspond with what Gloucester says of himself?—'Deform'd, unfinished, sent before my time Into this breathing world scarce half made up.'—*Rich. III*: I, i, 20.—ED.]

103. *when that*] For other examples of 'that' used as a conjunctive affix, see, if needful, ABBOTT, § 287.

107, 108. *an Embassie To Germany*] BOSWELL-STONE (p. 50): Perhaps Sir Robert Faulconbridge usurped the mission of William Longchamp, Bishop of Ely, and Chancellor; sent by Richard in 1196 to confer with the Emperor Henry VI, who was anxious to prevent peace being made between the King and Philip of France. Or we may imagine that Sir Robert was one of the 'diverse noble men' who represented Richard at the coronation of the Emperor Otto IV. in 1198. The objection that neither of these dates is consistent with Faulconbridge's dramatic age need not trouble us, for Richard—who sent Sir Robert to Germany—

To treat of high affaires touching that time:
 Th'aduantage of his absence tooke the King, 110
 And in the meane time foiourn'd at my fathers;
 Where how he did preuaile, I fhame to speake:
 But truth is truth, large lengths of seas and shores
 Betweene my father, and my mother lay,
 As I haue heard my father speake himselfe 115
 When this fame lusty gentleman was got:
 Vpon his death-bed he by will bequeath'd
 His lands to me, and tooke it on his death
 That this my mothers sonne was none of his;
 And if he were, he came into the world 120

109. *time*:] *time*. F₄, Johns. Var. '73,
 Coll. Hal. Ktly, Glo. Cla.

110. *Th'*] Ff, Rowe, + (—Var. '73),
 Knt, Wh. i, Dyce ii, iii, Fle. Huds. ii.
 The Cap. et cet.

112. *Where...preuaile*,] *Where...pre-
 uail*, F₄, Rowe, +. *Where...prevail* Coll.
 Cam. +, Del. Fle.,

speake:] *speake*. Ktly.

113–116. Om. Wordsworth.

113, 114. Om. Donovan.

113. *truth, large*] *truth*; *large* Pope et
 seq.

large...shores] *And true it is, my
 father* Words.

113 *lengths*] *length* Cap. conj.

115. *As...himselfe*] F₂F₃. *As...him-
 self*, F₄, Rowe, Coll. Cam. +, Del.
 Words. Fle. (*As...himself*) Pope et cet.

116. *got*:] Ff, Cap. *got*. Rowe et cet.

117. *he...bequeath'd*] *did...bequeath*
 Words.

118. *death*] *oath* Anon. conj. ap. Cam.

119–141. Om. Words.

119. *this...sonne*] F₂. *this...son* F₃F₄,
 Rowe, Pope, Sing. Ktly, Huds. Cam. +,
 Fle. Rlf. *this...son*, Theob. et cet.

120. *And*] Ff, Rowe, Pope, Theob.
 Warb. Johns. *An* Han. Del. S. Walker.
And, Cap. et cet.

began to reign in 1189, and Faulconbridge could not therefore have numbered more than ten historic years at the opening of Act I. in 1199.

118. *tooke it on his death*] STEEVENS: That is, entertained it as his fixed opinion when he was dying.—STAUNTON dissents from this interpretation by Steevens, and adds: 'We believe it was a common form of speech, and signified that he swore, or took oath, upon his death, of the truth of his belief. Thus Falstaff says: "—and when mistress Bridget lost the handle of her fan, I took't upon my honour thou hadst it not."—*Merry Wives*, II, ii, 11. So also, in Beaumont & Fletcher's *Lover's Progress*: "—upon my death I take it uncompelled, that they were guilty."—V, iii.—MOBERLY: 'Wished that he might die if it was not true.' Why should anyone propose to read *oath*, especially as Falstaff says: 'I'll take it on my death I gave him this wound'?—I *Henry IV*: V, iv, 153.—WRIGHT: That is, maintained it by an oath, the asseveration being as true as his death was certain; or, as I rather incline to believe, staking his life as security for his truth. See Hall's *Chronicle*, *Henry VII*, fol. 51b: 'And there Perkyn standyng on a lytle skaffolde, redde hys confession, whiche before you haue heard, and toke it on hys death to be true.' [Wright quotes two passages from Holinshed wherein this and a like phrase of asseveration are used as guarantees for the truth of a statement. Such examples might doubtless be multiplied, but these are sufficient to show that Steevens is clearly wrong in putting a too literal interpretation on the phrase.—Ed.]

Full fourteene weekes before the courfe of time: 121
Then good my Liedge let me haue what is mine,
My fathers land, as was my fathers will.

K. Iohn. Sirra, your brother is Legittimate,
Your fathers wife did after wedlocke beare him: 125
And if she did play falfe, the fault was hers,
Which fault lyes on the hazards of all husbands
That marry wiues : tell me, how if my brother
Who as you fay, tooke paines to get this fonne, 129

- | | |
|-------------------------------------------------------------------|-------------------------------------------------------------------|
| 121. <i>time:</i>] <i>time.</i> Johns. et seq. | 127. <i>hazards</i>] <i>hazard</i> Pope, +, Var. |
| 122. <i>Then...Liedge</i>] <i>Then...Liege,</i> F ₄ . | '78, '85, Ran. |
| <i>Then,...Liege,</i> Pope et seq. | 128. <i>wiues:</i>] <i>wives.</i> Rowe et seq. |
| 124. <i>Sirra,</i>] <i>Sirrah,</i> F ₄ et seq. | 129. <i>Who</i>] F ₂ F ₃ , Pope, Han. Sta. |
| <i>Legittimate</i>] F ₁ . | Huds. Cam.+, Del. Words. Neils. |
| 126-136. <i>And if...fathers heyre</i>] Om. | Craig. — <i>Who</i> Ktly. <i>Who,</i> F ₄ et |
| Donovan. | cet. |
| 126. <i>And</i>] Ff, Rowe, +, Coll. Wh. | <i>fay,</i>] <i>say</i> Pope, Han. |
| Dyce, Cam.+. <i>And,</i> Cap. et cet. | <i>fonne,</i>] <i>son</i> — Ktly. |

121. Full fourteene weekes] On the question of the viability of a child thus prematurely born, see, if needful, CHESNEY: *Sh. as a Physician*, p. 33 et seq.—ED.

124. your brother is Legittimate] GREY (i, 275): Shakespeare appears to be out in his law; [since Robert says] That his father was sent into Germany, and the king took advantage of his absence. Which was proof that his brother Philip was illegitimate. It would have been reckon'd otherways, if his father had been anywhere within the four seas (the jurisdiction of the King of England). See Wood's *Institute of the Laws of England*, book I, chap. 6.—C. K. DAVIS (p. 144): [In ancient common-law] a child born after the marriage, and during the husband's life, was presumed to be legitimate. It was formerly the established doctrine that this presumption in favor of legitimacy could not be rebutted, unless the husband was absent during the whole period of the wife's pregnancy. So, if a man be within the four seas and his wife hath a child, the law presumeth that it is the child of the husband; and against this presumption the law will admit no proof (*Co. Litt.*, 373a; 1 *Phill. Ev. marg.*, p. 630). . . . Sir Robert was not absent in Germany during the whole period of the wife's pregnancy, and for that reason the presumption of the legitimacy, as it was at that time, became conclusive. It is also to be remarked that the king pays no attention to the declarations said to have been made by Sir Robert denying his paternity of Philip. In this he rules correctly, for nothing is better settled than that the declarations of father or mother are inadmissible to bastardize their children. This grotesque affront to common sense has long since ceased to be law. Evidence is admissible in our day to attack the legitimacy of a child even where the father was *infra quatuor maribus* during the whole period from conception to birth. The testimony, however, must be of the most cogent character, and leave no room for doubt.

127. Which fault] Compare III, i, 42; and for other examples of 'which' used as an adjective, see ABBOTT, § 269.

129. you say, tooke paines] This is not, I think, any inadvertence on Shake-

Had of your father claim'd this sonne for his, 130
 Infooth, good friend, your father might haue kept
 This Calfe, bred from his Cow from all the world:
 Infooth he might: then if he were my brothers,
 My brother might not claime him, nor your father
 Being none of his, refuse him: this concludes, 135
 My mothers sonne did get your fathers heyre,
 Your fathers heyre must haue your fathers land.
Rob. Shal then my fathers Will be of no force,
 To dispossesse that childe which is not his. 139

130. *his,*] Ff, Rowe, Pope. *his*—*Johns. concludes*; Cam.+, Del. Fleay,
 Ktly. *his?* Theob. et cet. Huds. ii, Neils. Craig. *concludes*,—
 132. *Cow*] *Cow*, F₄, Rowe,+. Cap. et cet.
world:] *world*. Pope, Theob. Han. 138. *Shal then*] *Shall then* Ff. *Shall*,
 Warb. *world*, Johns. then, Coll. Dyce, Hal. Wh. i, Sta. Huds.
 133. *might:*] *might*. Ktly. Fleay.
 134. *claime*] *clam* F₄. *force,*] *force* F₄, Rowe,+, Coll.
 135. *him:*] *him*. Fleay, Neils. Dyce, Wh. i, Fleay.
concludes,] Ff, Rowe, Pope, 139. *his.*] *his?* F₄ et seq.
 Theob. Han. Warb. Ktly. *concludes*.

speare's part; but one of those happy touches which contribute so much to the natural flow of the dialogue. It is quite in keeping that the king should not at once recall that it was Philip who used this phrase in regard to himself. (See l. 86, *ante.*)—ED.

132. *Calfe, bred from his Cow*] STEEVENS: The decision of King John coincides with that of Menie, the Indian lawgiver: 'Should a bull beget a hundred calves on cows not owned by his master, those calves belong solely to the proprietors of the cows.' See *The Hindu Laws*, etc., translated by Sir W. Jones, London edit., p. 251. [See also F. F. Heard: *Sh. as a Lawyer*, p. 97.]

135. *concludes*] JOHNSON: This is a *decisive argument*. As your father, if he liked him, could not have been forced to resign him, so, not liking him, he is not at liberty to reject him.—DELIUS considers that according to the punctuation of the Folio 'this concludes' is to be connected with the succeeding sentence, and therefore does not bear the interpretation given by JOHNSON.—WRIGHT, in support of JOHNSON, quotes: 'The text most infallibly concludes it.'—*Love's Labour's Lost*, IV, ii, 120.

138, 139. *Will . . . no force, To dispossesse*] VERPLANCK: The dramatist is both legally and historically accurate. From the time of the Norman conquest lands in England ceased to be devisable, as they had been under the Saxon law. This remained in force until the Statute of Wills, in 32 Henry VIII, authorising the devises of real estate, under some restrictions, afterwards re-enacted and extended under Charles II. (See II. Blackstone's *Commentaries*, 374-6.) One of the exceptions to this rule was in the county of Kent, which did not apply here, as the lands are described in Northamptonshire. I do not mention this as bearing on the question of Shakespeare's asserted legal studies, because it is taken from the old *King John*, and it is probable it was founded on a traditional account of a true incident.

Phil. Of no more force to dispossesse me fir,
Then was his will to get me, as I think. 140

Eli. Whether hadst thou rather be a *Faulconbridge*,
And like thy brother to enioy thy land:
Or the reputed sonne of *Cordelion*,
Lord of thy presence, and no land beside. 145

140. <i>me</i>] <i>me</i> , F ₄ et seq.	143. <i>And...brother</i>] F ₂ F ₃ , Huds. ii.
141. <i>Then</i>] <i>Than</i> F ₄ .	<i>And...brother</i> , F ₄ , Rowe, +, Hal. Wh. i,
142. <i>Whether</i>] <i>Say</i> , Pope, Han.	Del. <i>And...brother</i> , Cap. et cet.
<i>Whe'r</i> Sta. conj. Fleay, Huds. ii.	144. <i>Cordellion</i>] F ₂ F ₄ , Rowe, Del.
<i>rather be</i>] <i>rather</i> ,—be Cap. Var.	Fleay. <i>Cordellion</i> F ₃ . <i>Cœur-de-lion</i>
'78, '85, Ran. Mal. Steev. Varr. Sing.	Pope et cet.
<i>Faulconbridge</i>] <i>Falconbridge</i>	145. <i>thy</i>] <i>the</i> Warb.
Dyce, Hal. Huds. ii, Words.	<i>beside</i> .] <i>beside</i> ? F ₄ et seq.

142, 143. *hadst thou rather . . . to enioy*] WRIGHT: In such clauses it is not uncommon to insert 'to' before the second infinitive, though it is omitted before the first. Compare: 'Brutus had rather be a villager Than to repute himself a son of Rome.'—*Jul. Cæs.*, I, ii, 173. [For other examples, see ABBOTT, § 380; and for an account of the origin of this phrase, see MASON: *English Grammar and Analysis*, § 529, foot-note.]

145. *Lord of thy presence*] Warburton: 'Lord of thy presence' can signify only *master of thyself*, and it is a strange expression to signify even *that*. However, *that* he might be, without parting with his land. We should read—'Lord of the presence,' i. e., prince of the blood.—HEATH (p. 222): 'Lord of the presence' never yet signified 'a Prince of the blood,' nor can Mr Warburton produce a single instance of this expression. The common reading means, Lord of thine own person, which comprehends the whole of thy lands, lordships, and titles. Mr Warburton objects, that Robert [*sic* Qu. Philip?] 'might be lord of his person without parting with his land.' So undoubtedly he might; but our critick seems not to have understood the alternative proposed by Queen Elinor, which was this: Whether he would choose to be the heir of Faulconbridge with the enjoyment of his lands, or to be the acknowledged son of Cœur de Lion at the expense of giving up his claim to those lands, to which, if he were really the son of Cœur de Lion, he could not have the least title.—JOHNSON: 'Lord of thy presence' means: master of that dignity and grandeur of appearance that may sufficiently distinguish thee from the vulgar without the help of fortune.' Lord of his presence apparently signifies: great in his own person, and is used in this sense by King John in one of the following scenes [I, ii, 389].—F. GENTLEMAN (ap. BELL's ed., p. 9): This encouragement to own Bastardy upon supposition is a very indelicate stroke of her majesty's; and King John's knighting him without any merit to claim that honour, but impudence, is as silly a promotion as some other Kings have made.—KNIGHT: 'Presence' may here mean *priority of place*, *preséance*. As the son of Cœur de Lion, Faulconbridge would take rank without his land. If Warburton's interpretation be correct, the passage may have suggested the lines in Sir Henry Wotton's song on a *Happy Life*: 'Lord of himself, though not of lands, And having nothing, yet hath all.'—C. & M. COWDEN CLARKE (*Sh. Key*, p. 629): In this play twice occurs an expression which is to be found nowhere else used by Shakespeare. It is 'Lord of thy presence' and 'Lord of our presence,' employed to signify: master of thine own individuality, and:

Bast. Madam, and if my brother had my shape
And I had his, sir Roberts his like him,

146

146. Bast.] Phil. Theobald, Warb.
Varr. Ran. Words. Dono.

and if] Ff, Rowe, Pope, Theob.
Warb. Johns. Fleay. *an if* Han. et cet.

147. *his, sir Roberts his*] *his, Sir*
Robert's his F₄. *his, Sir Robert's his,*

Rowe, Cap. Var. '73, '78, Hal. Cam. +.
his; Sir Robert's his, Pope. *his, Sir*
Robert's, his, Han. *his Sir Roberts; his,*
Fleay. *just Sir Robert's shape, or just*
Sir Robert his Vaughan. *his, Sir*
Robert his, Theob. et cet.

master of our own individuality. In the first of the two passages we think it is meant to include the sense of: master of that fine manly person inherited from Cœur-de-Lion, as well as, master of thine own self.—IVOR JOHN suggests that this phrase may here 'bear the meaning of: Lord from thy very appearance, that is, your mere appearance would tell people that you were nobly born.' [That 'of' may have the force of *from* or *in consequence of*, ABBOTT (§ 168) shows by several examples, but is it necessary here so to understand it, as Ivor John suggests? Heath's interpretation, as it is the simplest, seems to be all sufficient.—ED.]

146. Bast.] WRIGHT calls attention to this change in designation of Philip, following directly upon his choice.

147. *sir Roberts his like him*] JOHNSON: This is obscure and ill expressed. The meaning is—'If I had his shape, sir Robert's—as he has.' *Sir Robert his* for *Sir Robert's* is agreeable to the practice of that time, when the 's' added to the nominative was believed, I think erroneously, to be a contraction of *his*. [The genitive or possessive case in Anglo-Saxon is formed by adding *as* to the nominative. The apostrophe, therefore, represents the omitted letter *a*.—ED.]—MALONE follows Theobald's regulation of the text (see *Text. Notes*), and points out that 'his' is here redundant, ascribing its use, as does Johnson, to the mistaken formation of the possessive.—WALKER (*Crit.*, iii, 117), referring to Johnson and Malone's explanation, says: 'But *his* in this construction, without a substantive, is a different idiom, and one of which I have met with no example; nor is there any necessity of metre to palliate such a violence on language.' Walker conjectures that a comma should be inserted after 'Sir Roberts', wherein, as his editor LETTSOM points out, Walker is anticipated by Hanmer (see *Text. Notes*). Lettsom adds: 'I believe [the Folio reading] to be the genuine one, though I must own I doubt Walker's interpretation. The double genitive, though denounced by Malone, is occasionally heard even now in the mouths of the vulgar; and, though it may not accord with modern notions of grammar, it is not more repugnant to them than the double nominative, "God he knoweth," or the double accusative, "God I pray him," both of which examples (not to mention others elsewhere) occur in *Rich. III.*'—JOHN HUNTER: That is, And if Sir Robert had his shape like him; if Sir Robert's shape was like my brother's. [Hunter follows Theobald, but omits the comma after 'Robert.']—FLEAY: I understand the passage thus: His (my brother's) shape of Sir Robert; *his* (my brother's); like *him* (my brother)—Philip pointing at his brother at the words *his* and *him*. I take 'his Sir Robert's' to be a compound phrase, 'his' being an attributive to 'Sir Robert's' (shape).—WRIGHT: [Following the Folio], that is, his shape, which is also his father Sir Robert's.—GOLLANCZ: Surely *his* is used substantively with that rollicking effect which is so characteristic of Faulconbridge. There is no need to explain the phrase as equivalent to *his shape*, which is also his father Sir Robert's; 'Sir Robert's his' = *Sir Robert's shape*, 'his' emphasizing substantively

And if my legs were two such riding rods, 148
 My armes, such eele-skins stufte, my face so thin,
 That in mine eare I durst not sticke a rose,
 Left men should say, looke where three farthings goes, 151

149. *stufte*] Ff, Rowe, +, Cap. Varr.
 Ran. *stuffed* Dono. *stuff'd* Mal. et
 cet.

151. *looke...goes,*] Ff, Rowe, Pope,
 Han. '*look...goes!*' Theob. Warb.
Look,...goes! Johns. et cet.

the previous pronominal use of the word.—HERTFORD quotes with approval the foregoing explanation by Gollancz, and adds: 'The line might be paraphrased: "And I had his shape, in other words, a *his* of Sir Robert's." '[Any interpretation which wrests an intelligible meaning from the Folio text without change of letter or punctuation is assuredly alluring. If 'his' be here used substantively it is a *ἄπαξ λεγόμενον* not only for Shakespeare but all other writers according to that court of last appeal, the New English Dictionary; such being the case we must, I fear, reluctantly accept the decision of that lesser court, SCHMIDT's *Lexicon*, that 'Sir Robert's his' is here a reduplicated genitive.—ED.]

148. *riding rods*] CRAIGIE (*N. E. D.*, s. v.) quotes in illustration: 1555 Rutland MSS (1905), IV, 376: Paid for ij ryding-rodde of bone for my Ladie, and other thinges, xxij*d*.

150, 151. *rose . . . three farthings* [THEOBALD: In this very obscure passage our poet is anticipating the date of another coin; humorously to rally a thin face, eclipsed, as it were, by a full blown rose. We must observe, to explain this allusion, that Queen Elizabeth was the first, and indeed the only prince, who coined in England three-half-pence, and three-farthing pieces. She coined shillings, six-pences, groats, three-pences, two-pences, three-half-pence, pence, three-farthings, and half-pence; and these pieces all had her head, and were alternately with the *rose* behind, and without the rose. The shilling, groat, two-pence, penny, and half-penny had it not: the other intermediate coins, *viz.*, the sixpence, three-pence, three half-pence, and three-farthings, had the rose.—WARBURTON: The sticking roses about them was then all the court-fashion, as appears from this passage of the *Confession Catholique* du S. de Sancy, l. ii, c. i: 'Je luy ay appris à mettre des roses par tous les coins': i. e., in every place about him, says the speaker of one whom he had taught all the court fashions. [Does 'tous les coins' not rather mean in *every corner* or in *all places*? It can hardly refer to personal adornment.—ED.]—STEEVENS, in corroboration of the appearance of the Tudor rose on coins of that time, quotes: '—Here's a three penny-piece for thy tidings. *Firrh*. 'Tis but three half-pence I think: yes, 'tis three-pence; I smell the rose.'—*Shoemaker's Holiday*, [ed. Pearson, vol. i, p. 41]. And in regard to the fashion mentioned by Warburton says: 'The roses stuck in the ear were, I believe, only roses composed of ribbons. In Marston's *What You Will* is the following passage: "Dupatzto, the elder brother, the fool, he that bought the half-penny ribband, wearing it in his ear," &c. [IV, i; ed. Bullen, p. 391]. Again, in *Every Man out of his Humour*: "—This ribband in my ear, or so." [II, i; ed. Gifford, p. 70]. Again, in *Love and Honour* (D'Avenant, 1649): "A lock on the left side, so rarely hung With ribbanding," &c.' [II, i; ed. Maidment, p. 128]. 'I think I remember,' adds Steevens, 'among Vandyck's pictures in the Duke of Queensbury's collection at Ambrosbury, to have seen one, with the lock nearest the ear ornamented with ribbands which terminate in roses; and Burton, in *Anatomy of Melancholy*, says, "that it was once the fashion to stick real flowers in the ear."

And to his shape were heyre to all this land,

152

152. *And to his shape*] *And with his*
shape Han. *And, to his shape*, Cap. et

seq.

152. *this land*] *his land* Vaughan.

At Kirtling (vulgarly pronounced—*Callage*), in Cambridgeshire, the magnificent residence of the first Lord North, there is a juvenile portrait (supposed to be of Queen Elizabeth), with a red rose sticking in her ear.'—MALONE: Marston in his *Satires*, 1598, alludes to this fashion as fantastical: 'Ribbanded ears, Grenada nether-stocks.' [*Scourge of Villanie: Address to Reader*; ed. Hallowell, iii, 243.] And from the *Epigrams* of Sir John Davies, printed at Middleburgh, about 1598, it appears that some men of gallantry in our author's time, suffered their ears to be bored, and wore their mistress's silken shoe-strings in them. ['Yet for thy sake I will not bore mine ear To hang thy dirty silken shoe-tires there.'—*Ignoto*. Dyce's Marlowe, iii, 263.—That such a fashion as tying ribbons in the ears was practised by the gallants of the latter years of Elizabeth and the early years of King James, these passages quoted by Steevens and Malone abundantly prove, but that there is a reference to this fashion in the present passage in *King John* is not, I think, so clearly evident. Steevens's reference to the supposed portrait of Elizabeth with the red rose in the ear is much more to the point. PLANCHÉ (ii, 232) alludes to this latter fashion, giving as illustration of it a portion of a contemporaneous portrait of Richard Lee wherein a rose is worn in the same way, appending as explanation these lines from *King John*. There is, of course, the difficulty contained in Philip's words 'in my ear,' but we need not place too literal a meaning on the preposition, since the reference is to the appearance of the face on a coin with a rose as its background. Moreover, the word 'rose' applied to a bunch or knot of ribbon was not in use until after 1600, and even then was almost exclusively used to describe the ornament on a shoe. It is noticeable that in none of the quotations given by Steevens and Malone is this decoration called by any other name than a *ribbon*, whereas Philip distinctly mentions that which is, presumably, the well-known badge of the Tudors—a rose. The following passage in Burton's *Anatomy of Melancholy* is, I think, the one to which Steevens refers: "'Tis the common humor of all suitors to trick up themselves, to be prodigal in apparel, *pure lotus*, neat, comb'd and curl'd, with powder'd hairs, *comptus et calamistratus*; with a long love-lock, a flowre in his ear, perfumed gloves, rings, scarfs, feathers, points, &c.'"—Part 3, Sec. 2, Mem. 4, Subsec. 1.—ED.]

151. *three farthings*] HALLIWELL says that 'the expression three farthings came to be used as typical of any thing or person very worthless or mean,' quoting in support of this, from *Nomenclator*, 1585: 'The least peece of coine or currant monie, as three-farthings with us.'—MOBERLY objects to Theobald's explanation, as in the foregoing note, on the ground that 'it seems a little hazy; for the rose was on other coins, and not only on the three-farthing piece; so why should laughers be particularly reminded of the latter? On the other hand, if we suppose the joke to mean that the rose was to the face as a halfpenny to a farthing, this is just the kind of disproportion which the mind of the lieges would be prepared duly to resent and stigmatise.'—[Is it necessary to limit the exact meaning conveyed by this contemptuous remark? It hardly needs Halliwell's assertion that 'three-farthings' was symbolical of paltriness; the very name of the coin suggests it, conveying the idea of smallness and incompleteness; it is not even so much as a penny; and the triplex dental sound of the words is almost the same as *fie!* or *faugh!*—ED.]

Would I might neuer stirre from off this place, 153
 I would giue it euery foot to haue this face:
 It would not be fir nobbe in any cafe. 155

153: *Would...place,*] In parentheses, Cam.+ . *I'd...ev'ry* Pope, Theob. Han.
 Del. Warb. Johns. *I'd...every* Cap. et cet.
Would] Ff, Rowe, Pope, Theob. 154. *face*] *hand* Fleay.
 i, Han. Coll. Dyce, Hal. Wh. i, Sta. 155. *It*] Knt. Del. i. *I* Ff. et cet.
 Cam.+ , Del. *'Would*, Theob. ii. et cet. *fir nobbe*] *Sir Nobbe* F₄, Rowe, +.
 154. *I would...euery*] Ff, Rowe, Knt, *sir Nob* Cap. et seq.

152. *his shape . . . this land*] MALONE: There is no noun to which 'were' can belong, unless the personal pronoun in the last line but one be understood here. I suspect that our author wrote 'And *though* his shape were heir to all his land.' Thus the sentence proceeds in one uniform tenour—'and if my legs were,' &c.—'and *though* his shape,' &c.—M. MASON (*Comments on Beaumont & Fletcher: Appendix*, p. 35): The difficulty in this passage arises from a transposition of the words 'his' and 'this'; it should run thus: 'And to this shape were heir to all his land.' By 'this shape' Faulconbridge means the shape he had just been describing.—STEEVENS: The old reading is the true one. 'To his shape' means, in *addition* to it. So, in *Tro. & Cress.*: 'The Greeks are strong, and skilful to their strength, Fierce to their skill, and to their fierceness valiant.'—I, i, 7. [For other examples of this construction, see ABBOTT, § 185.]

154, 155. *I would . . . in any case*] W. G. STONE (*Notes & Queries*, 1886, VII, i, 143): Halle relates that Dunois, natural son of Louis, Duke of Orleans, preferred, like the Bastard in *King John*, a splendid illegitimacy to a respectable name and an inheritance attached thereto. When Dunois was a year old his mother and nominal father, 'the lorde of Cauny,' died, shortly after Orleans's murder in 1407. The infant's paternity was debated before the Parliament of Paris by his mother's relatives and Cauny's next of kin, but the question remained undecided until Dunois was eight years old, 'at whiche tyme,' says Halle, 'it was demanded of hym openly whose sonne he was: his frendes of his mothers side aduertised him to require a day, to be aduised of so great an answer, whiche he asked, & to hym it was graunted. . . . At the daie assigned, . . . when the question was repeated hym again, he boldly answered, "my harte geueth me, & my noble corage telleth me, that I am the sonne of the noble Duke of Orleunce, more glad to be his Bastarde, with a meane liuyng, then the lawfall sonne of that coward cuckolde Cauny, with his four thousand crounes [a year]." '—Halle's *Chronicle*, ed. 1809, pp. 144, 145. What authority had Halle for this story? I have not found it in Monstrelet and his continuators (*Chroniques Nationales Francaise*, ed. Buchon). A similar story is recorded by Stow, under the year 1213: 'Morgan Prouost of Beuerley, Brother to K. John, was elected byshop of Durham, but he comming to Rome to be consecrated returned againe without it, for that he was a bastard, and K. Henry, father to K. John, had begotten him of the wife of one Radulph Bloeth, yet would the Pope have dispensed with him, if he would have called himself the son of the knight, and not of the king. But he vsing the aduise of one William of Lane his Clarke, aunswered, that for no worldly promotion, he would deny the kings blood.'—Stow's *Annales*, 1605, p. 256.—Stow's authority appears to be *Lib[er] Bermond[sey]*.—P. SIMPSON (*Notes & Queries*, 1900, IX, v, 393) quotes a passage from B. Riche: *The Irish Hubbub*, 1617, wherein is related an incident from a

Elinor. I like thee well: wilt thou forsake thy fortune, 156
Bequeath thy land to him, and follow me?

I am a Souldier, and now bound to *France*.

Bast. Brother, take you my land, Ile take my chance; .
Your face hath got five hundred pound a yeere, 160
Yet sell your face for five pence and 'tis deere:

Madam, Ile follow you vnto the death.

Elinor. Nay, I would haue you go before me thither. 163

156. *well: will*] *well.* Wilt Johns Sing. Coll. Wh. i, Ktly, Huds. ii, Del.
Coll. Wh. i, Ktly, Sta. Del. Fleay, Dono. Craig.
Dono. 160. *a yeere*] *a-year* Knt, Sta.

fortune] *fortune F.* Fleay.

159, 162. *Ile*] *I'll F.* 161. *deere*] *deere. F.* *dear. F₃F₄* et

160. *pound*] *pounds Steev. Varr.* seq.

French Historie,' closely following that given by Stone from Halle's *Chronicle*, save that the names are changed from the Duke of Orleans to the 'Duke of Guyse' and Cauny to 'Monsieur Granduyle.' The reply of the Bastard is almost in the same words as in Halle. [It is neither a profitable nor a pleasant task to collect further examples of such a choice as Philip Faulconbridge's; but the mere mention of the name of William D'Avenant will doubtless recall another case, certainly more widely known than any of those just given. See, if needful, *Dict. Nat. Biog.*, s. v. D'Avenant, William, vol. v, p. 552.—ED.]

154. *face*] FLEAY: My emendation [*hand* for 'face'] is necessary for the rhyme, and also for the antithesis to 'foot,' which, after Shakespeare's usual custom, is used in a double sense, one meaning being merely glanced at.

155. *It would not*] MALONE: I am not sure that the correction [by the editor of F₂] is necessary.—The CAMBRIDGE EDD. (*Note VII.*) call attention to a like apparent misprint in *Twelfth Night*: 'I cannot be so answered.'—II, iv, 87, where all the Folios read 'It cannot,' etc. In the present passage KNIGHT and DELIUS (ed. i.) retain the reading of the Folio and thus make 'It would' refer to 'this face.'

155. *sir nobbe*] CAPELL (I, pt. ii, p. 118): 'Nob' is a cant word for *head*; and from its relation in sound to another cant word *Bob* for *Robert*, it may well be that that name too is alluded to, as well as the brother's face, who was a knight and a Robert. [Has not Capell confused the father with the younger son? King John later makes the distinction between Philip, after his knighting, and Robert, who is left merely as a squire.—KNIGHT, and the COWDEN-CLARKES likewise, interpret 'Nob' here as the cant word for *head*, apparently independently. Excellent as the suggestion is, it is quite untenable, as the word 'nob,' in this sense, was unknown before 1700.—ED.]

157. *Bequeath*] MURRAY (*N. E. D.*, s. v. II, 4.): To make a formal assignation of property of which one is possessed to anyone, so as to pass to him at once: To transfer, hand over, make over. (Obs.) [The present line quoted.]

162. *vnto the death*] Compare: 'You are both sure and will assist me? *Comr.* To the death, my lord.'—*Much Ado*, I, iii, 71.

163. *Nay . . . before me thither*] DEIGHTON: Elinor, playing upon his words, says: 'Nay, I would rather you should precede me thither, i. e., on the road to death,' to which the Bastard, keeping up the joke, answers, 'our rustic manners teach us to give precedence to our superiors.'—[Deighton is possibly right; at the same time,

Bast. Our Country manners giue our betters way.

K. John. What is thy name?

165

Bast. *Philip* my Liege, so is my name begun,

Philip, good old Sir *Roberts* wiues eldest sonne.

K. John. From henceforth beare his name

Whose forme thou bearest:

Kneele thou downe *Philip*, but rise more great,

170

Arise Sir *Richard*, and *Plantagenet*.

166. *Philip*] *Philip*, Ff.
Liege,...*begun*,] Ff, Rowe, Pope,
 +. *liege*,...*begun*,—Dyce, Hal. Sta.
 Words. *liege*,...*begun*; Cam.+ *liege*;
 ...*begun* Cap. et cet.

167. *Philip*] Om. *Dono*.
wiues] *wife's* Rowe et seq.
eldest] *eld'st* Dyce ii, iii, Fleay.
true eldest *Dono*.

168, 169. *From*...*bearest*] One line

Pope et seq.

169. *bearest*] Ff, Rowe, Knt, Coll.
 Dyce i, Wh. i, Sta. Del. Craig. *bear'st*
 Pope et set.

170. *downe*] *down*, Ktly.
rise] Ff, Rowe, Mal. Var. '21,
 Coll. Cam.+ *rise up* Pope, +, Cap.
 Marsh. *to rise* Ktly. *arise* Var. '73 et
 cet.

171. [knighting him. Capell.

since 'to the death' was a familiar phrase, Elinor may refer to the expedition to France, and object to the Bastard's too literal interpretation of her word 'follow,' which she here uses in the sense of entering her service.—ED.]

164. *Our . . . betters*] WRIGHT: 'Better's' in this sense will never become obsolete so long as it is retained in the Church Catechism.

167. *eldest*] WALKER (*Vers.*, 167) quotes the present line among others as examples wherein for the sake of the metre the *e* in superlatives is often suppressed. (See also, I, ii, 189.)

170. *but rise more great*] As will be seen in the *Text. Notes* there have been various suggestions to amend the irregularity in the metre of this line.—MALONE's remark that '*more* is here used as a dissyllable,' provoked a characteristically sarcastic retort from RITSON (*Cursory Criticisms*, p. 61): 'What an admirable thing is it to have a delicate ear! A plain hobbling fellow unblest with that advantage would have only thought the little word *up* wanting, and spoiled, of course, a most excellent monodissyllable.'—STEEVENS reprints Malone's note, not wishing, as he says, to 'suppress it,' though he does 'not concur.' Malone's last word on the subject appears in the *Variorum* of 1821; where he still maintains his preference for the dissyllable, and adds that 'Colonel Roberts suggested to him to read *rise up*,' thus ignoring Ritson and inadvertently betraying the fact that he had not consulted the texts of his predecessors, Pope, Theobald, Hanmer, Warburton, Johnson, and Capell.—ABBOTT (§ 506) quotes this line among others as an illustration of a gesture used to supply the place of a syllable or foot in lines with four accents where there is an interruption; thus here the King's action of dubbing Philip at the words 'But rise,' etc., fills out the line.—ED.

171. *Plantagenet*] MALONE: It is a common opinion that *Plantagenet* was the surname of the 'royal house of England from the time of King Henry II.; but it is, as Camden observes in his *Remaines Concerning Britaine*, 1614, a popular mistake. Plantaganet was not a family name, but a nick-name, by which a grandson of Geoffrey, the first Earl of Anjou, was distinguished, from his wearing a *broom-stalk* in his bonnet. But this name was never borne either by the first Earl of

Bast. Brother by th'mothers side, giue me your hand, 172
My father gaue me honor, yours gaue land:
Now blessed be the houre by night or day
When I was got, Sir *Robert* was away. 175

Ele. The very spirit of *Plantaginet*:
I am thy grandame *Richard*, call me fo.

Bast. Madam by chance, but not by truth, what tho; 179
Something about a little from the right,

172-184. Om. Words.
172. *Brother*] *Brother*—Sta.
th'] Ff, Rowe, Pope, +, Wh. i,
Fleay, Huds. ii. the Cap. et cet.
173. *land*:] Ff, Knt, Sta. Huds. Cam.
+, Del. Rlfe, Craig. *land*:—Cap. Var.
'78, '85, Ran. Mal. Steev. Varr. Sing.
Huds. *land*. Rowe et cet.
174, 175. Om. *Dono*.
174. *blessed*] *blessèd* Dyce, Huds. ii.
be] by Pope.
houre...day] F₂F₃, Fleay. *hour*...
day, Sing. Huds. *hour*,...day, F₄ et cet.
175. *got*,] got F₃, Coll.
away.] away! Han. Warb. Johns.
Var. '73, Dyce, Hal. Wh. i, Cam. +,
Del. Huds. ii, Rlfe, Craig.

176. *Plantaginet*:] *Plantaganet*. F₂-
F₃, Fleay. *Plantaganet*: F₄, Rowe.
Plantaganet! Pope et seq.
177. *grandame*] *grandam* F₄, Rowe,
Pope, +, Dyce, Hal. Cam. +, Del.
Coll. iii, Huds. ii.
grandame *Richard*,] F₂F₃. *Gran-*
dam, *Richard*, F₄, Rowe. *Grandam*;
Richard, Pope, +. *grandame*, *Richard*;
Cap. et seq.
178. *truth*, *what tho*:] Ff, Rowe, Pope.
truth; *what tho*? Theob. Johns. Var. '73.
truth:—*What tho*? Cap. *truth*. *What*
thought? Ktly, Sta. Fleay. *truth*; *what*
thought? Warb. et cet.
179. *about*] F₂F₃, Pope. *about*, F₄
et cet.

Anjou, or by King Henry II, the son of that Earl by the Empress Maude, he being always called Henry *Fils-Empress*; his son, Richard *Cœur-de-Lion*; and the prince who is exhibited in the play before us, John *Sans-terre*, or *Lackland*.—[JAMES TAIT (*Dict. of Nat. Biog.*, s. v. *Plantaganet*, *Family of*) says that the family did not assume the surname until the middle of the fifteenth century, and that the explanation of its traditional derivation from Geoffrey's adorning his cap with a sprig of the *pantagénista* 'cannot be traced to any mediæval source. One version ascribes it to his "having applied some twigs of the plant to his person by way of penance" (*Vestigia Anglicana*, i, 266).']—ED.]

178. *by chance*, but not by *truth*] JOHNSON: That is, I am your grandson, madam, by chance, but not by *honesty*; what then?—MOBERLY: Elinor of Guienne was not likely to object much to this freedom of tone, considering the youthful passages which had led to her divorce from Louis le Jeune, after the second Crusade.

179. *Something about*, etc.] JOHNSON: This speech, composed of allusive and proverbial sentences, is obscure. *I am*, says the sprightly knight, *your grandson*, a little *irregularly*, but every man cannot get what he wishes the legal way. He that *dares not go* about his designs by *day*, must *make his motions* in the *night*; he, to whom the door is shut, must climb *the window*, or leap *the hatch*. This, however, shall not depress me; for the world never enquires how any man got what he is known to possess, but allows that to have is to have, however it was caught, and that he *who wins shot well*, whatever was his skill, whether the arrow fell *near* the mark, or *far off* it.—WRIGHT: The proverbial sayings which follow are characteristic

In at the window, or else ore the hatch: 180
 Who dares not stirre by day, must walke by night,
 And haue is haue, how euer men doe catch:
 Neere or farre off, well wonne is still well shot,
 And I am I, how ere I was begot.

K. Iohn. Goe, *Faulconbridge*, now hast thou thy desire, 185
 A landlesse Knight, makes thee a landed Squire:

180, 182. *hatch:...catch:] hatch:...catch.*

Coll. Wh. i, Del. *hatch:....catch.* Ktly.

183. *well shot] well-shot* Pope, Theob. i.

184. *how ere] how e're* F₄. *howe'er*
 Rowe et seq.

185. *Faulconbridge] Falconbridge*
 Dyce, Hal. Huds. ii, Words.

186. *Knight,]* *Knight* Rowe ii, et
 seq.

Squire:] 'Squire: Pope, +, Cap.
'squire.—Var. '78, '85, Ran. Mal.
Steev. Varr. Sing. Coll. Hal. Wh. i.
squire. Knt, Dyce, Ktly, Sta. Huds.
 Cam. +.

of the Bastard's rusticity of breeding. [Wright compares *Coriol.*, I, i, 199: 'They said they were an-hungry; sighed forth proverbs.']

180. *In at the window*] STEEVENS: These expressions mean, *to be born out of wedlock*. So, in *The Family of Love*, Middleton, 1608: 'Woe worth the time that ever I gave suck to a child that came in at the window!' [IV, iii, 113; ed. Bullen, p. 83.] So, in *Northward Hoe*, Dekker & Webster, 1607: '—kindred that comes in o'er the hatch.' [I, i; ed. Pearson, p. 7.] Such another phrase occurs in *Anything for a Quiet Life*, [Middleton, 1662]: '—then you keep children in the name of your own, which she suspects came not in at the right door.' [III, ii, 215; ed. Bullen, p. 299.] Again, in *The Witches of Lancashire*, Heywood & Brome, 1634: '—It appears then by your discourse that you came in at the window.' [I, i; ed. Pearson, p. 174.] Again, '—to escape the dogs hath leaped in at a window—'Tis thought you came into the world that way,—because you are a bastard.' [Ibid., II, i; ed. Pearson, p. 198.]

181. *Who dares . . . by night*] JOHNSON's paraphrase of this line, 'He that dares not go about his designs by day, must make his motions in the night,' leaves it much as it was before, without a hint as to its special application. It is, however, with the greatest diffidence that I offer a possible explanation of this puzzling phrase—a proverb of the Bastard's own invention, as far as I have been able to ascertain. Thus: There is a very marked antithesis between the first part of the sentence and the second half. He who does not even *dare to move* in the day-time will be *compelled to walk* in the dark. That is, in seeking to avoid that which is easy, he must do that which is difficult; and Philip thus applies it to his case. If he had not dared to renounce the ownership of lands and money, mere outward ornaments, he would have been forced to forego the much higher honor of being Cœur de Lion's son.—ED.

183. *Neere or farre off*] PAGE dissents from Johnson's explanation ('he who wins shot well whether the arrow fell near the mark or far off it') on the ground that 'near or far off' rather means whether the contestant were *near or far off*, as the *winning* depends on the arrow falling near or on the mark. Page is undoubtedly right. A contestant whose arrow fell wide of the mark would never be declared a winner.—ED.

186. *a landlesse Knight*] JOHN HUNTER refers this to the king himself on ac-

Come Madam, and come *Richard*, we muft speed 187
For *France*, for *France*, for it is more then need.

Bast. Brother adieu, good fortune come to thee,
For thou waft got i'th way of honefty. 190
Exeunt all but bastard.

Bast. A foot of Honor better then I was,
But many a many foot of Land the worfe. 193

187. *Madam*,...*Richard*,] *Madam*,...
Richard; F₂. *madam*,—...*Richard*,—
Cap. *Madam*,—...*Richard*; Dyce, Hal.
Sta. Huds. ii, Words.

188. For *France*, for *France*] For
France,—for *France*! Hal. For *France*,
for *France*! Sta.

then] than F₄.

189, 190. Om. *Dono*.

189. *Brother adieu*.] Ff, Rowe, Pope.
Brother, adieu. Ktly. *Brother, adieu*;
Theob. et cet.

thee,] Ff, Rowe, Pope, +, Var.
'78, '85. Coll. thee! Cap. et cet.

190. Om. Words.

waft] was Pope, + (—Var. '73).

190. i'th] F₂F₃. i'th F₄, Rowe, Pope,
+, Wh. i, Fleay. i' the Cap. et cet.

honefty] honesty! Var. '73, '78,
'85, Rann.

191. all but bastard] Om. Cap. *Dono*.

SCENE III. Pope, Han. Warb. Johns.

SCENE II. The same. Ante-room of
the same. Enter *Bastard*. Capell.

SCENE II. Before the Castle. Enter
Richard. Donovan.

192. *Bast.* A foot...] A foot... Rowe,
+, Varr. Mal. Steev. Varr. Sing. Knt,
Coll. Dyce.

193. many a many] many, a many
Pope. many, many a Han. many, ah!
many a Coll. ii. (MS.).

count of his being known as Sans-terre or Lackland, but, as both Rolfe and Deighton remark, it can refer to Philip only, who by resigning his lands has made his brother a 'landed squire.'

189. good fortune come to thee] COLLIER: Alluding to the proverb that 'bastards are born lucky.' Philip wishes his brother good fortune, because Robert was not a bastard; had he been illegitimate, the wish, according to the proverb, would have been needless. [This may be called a superstitious belief rather than a proverb. It is given in Lean's *Collectanea*, ii, 609.—ED.]

191. *Exeunt all but bastard*] CAPELL (I, pt ii, p. 118): To this editor [this] appears a direction of mere convenience, put in by the players; his cause of thinking so, this: The letters [Scene III.] that stand before: 'A foot of honour,' etc. . . . indicate an intended re-entry; [see *Text. Notes*] which some words of both the speeches before it make apparently proper, and has this propriety further—in admitting a new scene for the 'Lady' and her servant to enter on, which the first was most unfitted for certainly. The instant coming-in of a character who has but just made his exit is faulty, but not without its examples. [In support of this, see *Macbeth*, V, viii, where, after Macbeth's defiance of Macduff, the stage-direction in the Folio reads: '*Exeunt fighting*,' which is immediately followed by: '*Enter Fighting and Macbeth slain. Retreat, and Flourish*.' etc.—ED.]

192. A foot of Honor] JOHNSON: That is, a *step, un pas*.

193. many a many] This is the only passage in Shakespeare wherein precisely this construction occurs. It is, moreover, the only example quoted by BRADLEY (*N. E. D.*) under 'many' used emphatically.—SCHMIDT compares *Hamlet*, III, iii, 9: 'Most holy and religious fear it is To keep those many many bodies safe.'—

Well, now can I make any *Ioane* a Lady,
Good den Sir *Richard*, Godamercy fellow,

195

194. *Lady*,] *Lady*; Ff, Rowe. *lady*.
Pope, +, Knt, Ktly, Cam. +, Fleay.
lady:— Cap. et cet.

195-215. Mnemonic Warb.

195. *Good den*] *Good denne* F₂F₃.
Good denne, F₄. *Good-denn* Rowe.
Good-den Pope, +, Cap. *Good den*, Var.
'73 et cet.

Richard,] *Robert Johns*. *Rich-*

ard! Cam. +, Ktly. *Richard*. Coll.
Huds. Sta. Wh. i, Del. Fleay.

195. *Godamercy fellow*,] —*Godamercy fellow*, Pope, +, Knt, Coll. ii, iii,
Hal. Sta. —'God-a-mercy, fellow!'—
Wh. Ktly, Cam. +, Huds. ii. *God-a-mercy, fellow*; Fle. —*God-a-mercy, fellow*,— Cap. et cet.

ABBOTT (§ 87) says: 'A was frequently inserted before a numeral adjective for the purpose of indicating that the objects enumerated are regarded collectively as *one*. . . . The *a* in "a many men" is perhaps thus to be explained.' Abbott quotes from this play, 'A many thousand warlike French,' IV, ii, 209, and, as a still more curious example, the present passage, adding: 'Some explain "a many" by reference to the old noun "many," "a many men," for "a many (of) men." And the word is thus used: "A many of our bodies," *Henry V*: IV, iii, 95.'—[Abbott does not, I think, intend this as an explanation of the line under discussion; the use of the singular after the second 'many' precludes this. The lack of examples seems to point to this repetition being here used merely for emphasis; and that it is not a peculiar construction.—ED.]

194. *Well, now can I make*] DAVIES (*Dram. Miscell.*, i, 16) tells an odd anecdote in regard to Spranger Barry's first appearance as the Bastard: 'It was a matter of astonishment to every spectator that Barry, with the superior advantage of a fine person, should make so little of the Bastard. He seemed in that part to be quite out of his road: all the humour, gaiety, ease and gallantry of Falconbridge were lost in Barry. . . . On his endeavoring to repeat the following words in the First Act of the play, 'Well, now can I make any Joan a lady,' he was so embarrassed in the delivery of this single line that, not being able to repeat the words, he was forced to quit the stage, amidst the general applauses of the audience, who saw and felt his uneasiness. But, what is still more surprising, after going off and returning three several times, with the same kind encouragement of the spectators, he was forced to give it up; and I believe he did not recover himself till he was relieved by the entrance of Lady Falconbridge.'

194. *any Ioane*] That is, any peasant girl; Joan was as common a name for a woman as Jack was for a man.—WRIGHT compares: 'Some men must love my lady and some Joan.'—*Love's Labour's*, III, i, 207.—ED.

195. *Good den*] That is, *Good e'en*, *good even*; for examples, see Shakespeare *passim*.

195. *Sir Richard*] STEEVENS: In Act IV, [scene iii, l. 45] Salisbury calls him Sir Richard and the King has just knighted him by that name. The modern editors arbitrarily read, sir Robert. Faulconbridge is now entertaining himself with ideas of greatness, suggested by his recent knighthood.—'Good den, sir Richard,' he supposes to be the salutation of a vassal; 'God-a-mercy, fellow,' his own supercilious reply to it. [The only editor, ancient or modern, whose text reads 'sir Robert' is Dr Johnson, later Steevens's colleague in editing the *Variorum* of 1773. It is doubtless a typographical error; but Steevens was quite well aware that

And if his name be *George*, Ile call him *Peter*; 196
 For new made honor doth forget mens names:
 'Tis two respectiue, and too sociable 198

196. *Ile* ile F₂. *Ile* F₄.

197. *new made* new-made Pope et seq.

198. *two* F₁.

198. *too sociable* unsociable Pope,
 Theob. Han. Warb. Johns. *insociable*
 Mason. *too sociable*. Coll. MS.

Johnson printed from Theobald's second edition, and without examining that text was thus, perhaps, misled. Steevens did not correct this mistake in any subsequent edition.—ED.]

198. *respectiue*] CRAIGIE (*N. E. D.*, s. v. 2.): Of conduct, etc. Marked by respectful care or attention; heedful. Now rare; 1598 R. Haydocke tr. *Lomazzo* II, 65: 'To be very pleasant, but with such respective moderation, that their laughter exceed not.'

199. *your conuersion*] STEEVENS: [The Folio reading] may be right. It seems to mean, his late change of condition from a private gentleman to a knight.—[As may be seen in the *Text. Notes* Steevens was not fully convinced of the correctness of the Folio until his own edition in 1793.—ED.]—MALONE: Mr Pope, without necessity, reads—for your *conversing*. Our author has here, I think, used a license of phraseology that he often takes. The Bastard has just said that 'new-made honour doth forget men's names'; and he proceeds as if he had said, 'does not remember men's names.' To remember the name of an inferior, he adds, has too much of the respect which is paid to superiors, and of the friendly familiarity of equals, for your *conversion*,—for your present condition, now converted from the situation of a common man to the rank of a knight. [KNIGHT and R. G. WHITE also thus interpret that 'forget' is here equivalent to *not to remember*, without reference, however, to Malone's note.—ED.]—WALKER (*Crit.*, ii, 43) quotes this passage as an example of the 'abstract for the concrete (understanding "conversion" in the sense of *change*); though this latter seems harsh.' [See also I, ii, 257, 258.]—COLLIER, whose MS. corrector places a period after 'sociable,' l. 198, and here reads *diversion* instead of 'conversion,' thus interprets: 'It was common to entertain "picked men of countries," for the *diversion* of the company at the tables of the higher orders, and this may be what the Bastard is referring to in the last two lines, while the sense of the first two is completed at "sociable." We are, nevertheless, disposed to adhere to the old reading.'—SINGER (*Sh. Vindicated*, p. 83), commenting on this correction, says: 'The punctuation in the First Folio is entirely against this innovation, which may have been probably suggested by Pope, who took the same erroneous view of the passage and read "for your conversing." Malone's view of the old authentic reading is quite satisfactory.'—[The sting contained in this consists, of course, in the hint that a modern editor suggested the change to the unknown corrector. Collier frequently remarks that Theobald and Pope have been anticipated by some of the suggested readings of his MS. corrector; Singer is, however, here comparatively mild, in fact, many of his comments unfortunately manifest quite as much of a spirit of vindictiveness to Collier as a Vindication of Shakespeare.—ED.]—KNIGHT (*Stratford Sh.*, i, 255): And so this feeble platitude of the *diverting* traveller is to supersede the Shakespearean satire, that when there is a 'conversion'—a change of condition in a man—to remember names is too respective, and too sociable, for new-made honour.—HALLIWELL: The probability is that 'conversion' is an archaic term used in the sense of *conversation*.

For your conuerſion, now your traoueller,
Hee and his tooth-picke at my worſhips meſſe,

200

199. *For your conuerſion,*] *For conuerſation.* Lloyd.
conuerſion,] *conuerſing.* Pope, +,

Var. '78, '85. *conuerſion.* Hal. (misprint?). *conuerſion.* Cap. et cet. *diuerſion* Coll. MS.

So, in *Engliſhmen for my Money*, 'Impudent villaine, and laſcivious girles, I have ore-heard your vild conuerſions,' [I, i; Hazlitt-Dods., x, p. 477].—MURRAY (*N. E. D.*, s. v. *Conversion*, I. 5. *Rhet.*) quotes Huloet, 1552: 'Conuerſion, or ſpeakynge one to another,' and Wilson, *Rhetoric*, 107b: 'Conversion is an ofte repeatynge of the laſte worde, and is contrarie to that whiche went before.' This, among the ſeveral ſenſes of 'conversion' given by Murray, is the neareſt to that of *conuerſation*.—FLEAY: Should there not be a period at 'ſociable,' and in that caſe may not 'conuerſion' mean *conuerſation*, as *conuerſe* does now? Mr P. A. Daniel thinks we ſhould read *conuerſant*, one returned from travel. [Though Fleay does not refer to Collier's MS. correction, it is, perhaps, unjuſt to decide that he was quite unaware that he was anticipated in this conjectural punctuation. Daniel's ſuggeſtion is not among his *Conjectural Emendations* published in 1870; but as Fleay acknowledges in his Preface, and in the Appendix to his edition, indebtedneſs to Daniel for ſuggeſtions and help in the preparation of the text of the *Troubleſome Raigne*, it is reaſonable to ſuppoſe that this conjectural reading is contained in a ſeparate communication.—ED.]—WRIGHT: That is, for one who has undergone ſuch a change of rank as you have. It may be that 'your' is uſed in the colloquial indefinite ſenſe of that which is familiar to everyone; juſt as in the next ſentence 'your traveller,' and as Bottom ſays (*Mid. N. Dream*, IV, i, 36): 'I could munch your good dry oats.' It does not appear certain that in the paſſage [quoted by Halliwell] 'conuerſion' is intended to be equivalent to *conuerſation*. [The context ſhows, I think, that 'vile conuerſions' may be underſtood in the ſenſe of *wicked changes of conditions or thoughts*, more fitly than as *conuerſations*.—ED.]

199. *now your traoueller*] JOHNSON: It is ſaid, in *All's Well*, that 'a traveller is a good thing after dinner.' In that age of newly excited curioſity one of the entertainments at great tables ſeems to have been the diſcourſe of a traveller.—WRIGHT points out that the quotation to which Johnson refers is as follows: 'A good traveller is ſomething at the latter end of a dinner.'—II, v, 30. Johnson evidently truſted to his memory.—STEEVENS likewiſe quotes from *The Partying of Friends*, a Copy of Verſes ſubjoined to Churchyard's *Praise and Reporte of Maister Martyn Forboiſher's Voyage to Meta Incognita, &c.*, 1578: '—and all the pariſh throw At church or market in ſome ſort, will talke of trav'lar now.' [Steevens's faculty of ſupplying an apt quotation is remarkable, but this is not a happy inſtance of it; the laſt words here evidently mean that everyone is talking about the traveller, not that the traveller is diſcourſing of his adventures.—STAUNTON quotes, more oppoſitely, from *Edward II.*: 'Gav. What art thou? Man. A traveller. Gav. Let me ſee—thou wouldeſt do well To wait at my trencher, and tell me lies at dinner time.'—I, i.—ED.]

200. *Hee and his tooth-picke*] JOHNSON: It has been already remarked that to pick the tooth, and wear a piqued beard, were, in that time, marks of a man's affecting foreign faſhions. [The remarks to which Johnson refers may be found in his own edition, vol. ii, pp. 181 and 325; or in *Variorum 1821*, vol. iv, p. 394; and vol. xiv, p. 395.—ED.]—STEEVENS: Among Gascoigne's poems I find one entitled:

And when my knightly stomacke is fuffis'd, 201
 Why then I sucke my teeth, and catechize
 My picked man of Countries : my deare fir, 203

201. *And*] —*And* Neils.
 203. *picked*] *piked* Pope, Han. Warb.
 Johns. Cap. Varr. Ran. *picqued* Theob.
pickèd Dyce, Sta. Fle. Huds. ii, Words.
 Dono.

203. *Countries: my...* Ff, Rowe.
countries.—*My...* Wh. i, Ktly, Neils.
countries: *'My...* Sta. Cam.+, Fleay,
 Huds. ii. *countries,—my...* Pope et
 cet.

Councell given to Maister Bartholomew Wilhippoll, a little before his latter Journey to Geane, 1572. The following lines may, perhaps, be acceptable to the reader who is curious enough to enquire about the fashionable follies imported in that age:

'Now, Sir, if I shall see your mastership
 Come home disguis'd, and clad in quaint array:
 As with a pike-tooth byting on your lippe

Your brave mustachios turned the Turkie way,' [ed. Cunliffe, i, 346].

Again in Jonson: *Cynthia's Revels*: 'A traveller, one so made out of the mixture and shreds of forms, that himself is truly deformed. He walks most commonly with a clove or pick-tooth in his mouth.' [II, i; ed. Gifford, p. 264. Steevens gives two other passages wherein the tooth-pick is mentioned as the distinctive mark of the traveller, and MALONE quotes from Overbury's *Characters (Article, an Affected Traveller)*: 'his tooth-pick is a main part of his behaviour.'—ED.]—RALEIGH (p. 58): In this age of cheap printed information we are too apt to forget how large a part of his knowledge Shakespeare must have gathered in talk. Books were licensed and guarded; but in talk there was free trade. He must often have listened to tales, like those told by Othello, of the wonders of the New World. He must often have seen the affected traveller, described in *King John*, dallying with his tooth-pick at a great man's table, full of elaborate compliment. The knowledge that he gained from such talk, if it was sometimes remote and curious, was neither systematic nor accurate; and this is the knowledge reflected in the plays.

200. *at my worships messe*] MALONE: This means, at that part of the table where I, as a *knight*, shall be placed. 'Your worship' was the regular address to a knight or esquire in our author's time, as 'your honour' was to a lord. ['Your worship' appears to have been the commonest form of address from an inferior to a superior. Notice, for example, its indiscriminate use throughout *Merry Wives*. Slender and Shallow are thus uniformly addressed, and also Fenton by Mistress Quickly.—ED.]—WRIGHT: A mess was properly a party of four, as at the Inns of Court still, and Nares (*Gloss.*) says that at great dinners the guests were always arranged in fours.—Rev. JOHN HUNTER, doubtless on the ground that this sentence lacks a verb, interprets this as meaning: 'He and his tooth-pick mess at my worships house, or table.' [This is, I think, untenable, as MURRAY (*N. E. D.*) does not record any use of the word in this sense prior to 1700.—ED.]—MOORE-SMITH: I incline to think that after 'messe' a line has dropped out of the text.

202. *I sucke my teeth*] R. G. WHITE: The travelled man picked his teeth: the home-bred man sucked his. [Rev. JOHN HUNTER makes the same suggestion that 'picked' in the next line is used as a word-play on 'tooth-pick'; but is not this too slight and trivial? See next note.—ED.]

203. *picked*] MURRAY (*N. E. D.*, s. v. 2.): Adorned, ornate, trimmed; exquisitely

Thus leaning on mine elbow I begin,
 I shall befeech you; that is question now, 205
 And then comes answer like an Absey booke:
 O sir, sayes answer, at your best command,
 At your employment, at your service sir:
 No sir, sayes question, I sweet sir at yours, 209

205. *I shall...now*] Misplaced in Sing.
 ii. to follow l. 234.

you; that] Ff, Rowe, Fleay. *you*,
 —that Pope et cet.

206. *Absey booke*] F₂. *Absey-book* F₃,
 F₄, Rowe, Knt, Sing. ii, Coll. ii, iii, Hal.
 Wh. i, Ktly, Del. *a-b-c. book* Cap.
Abcee-book Dyce. Words. *Absey book*
 Cam.+, Fle. *A B C-book* Pope et cet.

208, 209. *sir...yours,*] *Sir:—...yours*,
 —Pope,+. *sir:—...yours*: Var. '78, '85;
 Ran. Mal. Steev. Varr. Sing. Coll. i, ii,
 Sta. Huds. *sir:...yours*. Coll. iii.
 209. *No sir,*] Ff, Pope. *No, Sir*,
 Rowe et cet.

I sweet sir] *I sweet, Sir*, F₄, Rowe
 i. *I, sweet Sir*, Rowe ii. et seq.

fashioned or apparelled, spruce, refined, exquisite, nice, finical, particular, fastidious. [Compare 'He is too picked, too spruce, too affected, too odd, as it were.'—*Love's Labour's*, V, i, 14. The consensus of opinion is in favor of this interpretation of 'picked.' Pope's reading of *piked* (see *Text. Notes*) naturally led to his explanation that this refers to the traveller being 'formally bearded' and was also the occasion for Johnson's reference to the traveller's beard in his note on l. 200. Theobald says: 'The Author certainly designed *picqued* (from the French Verb, *se piquer*); i. e., touchy, tart, apprehensive, upon his guard.' Theobald in his second edition retains the reading *picqued*, but does not repeat the above explanation of it.—Ed.]

203. *picked man of Countries*] HEATH (p. 223) suggests that a comma be placed after the word 'man; that is, And catechize the man I have vouchsafed to cull out for my entertainment, concerning the countries he hath seen.'—[Heath's volume appeared in 1765, and in the *Variorum* of 1773 STEEVENS makes this same suggestion, with but a very slight change in the wording of Heath's explanation. Steevens was, unfortunately, not too punctilious in assigning credit where it was due.—MALONE acclaims Steevens's change and explanation as 'undoubtedly the true one,' which shows, perhaps, that as he did not know of Heath's note Steevens may also have been unaware that he was anticipated.—Ed.]—MOBERLY: This is one of the many instances of Shakespeare's truly English contempt for foreign ways.

205. *beseech*] In my copy of the Folio this word is thus printed; so it appears in Staunton's fac-simile of the Ellesmere Folio, and also in Sidney Lee's fac-simile of the Devonshire Folio, but in the Booth reprint the word is plainly *befeecch*. This trifling deviation from the original seems hardly worth noticing, were it not that even such slight deviations are of the rarest in Booth's scrupulously exact reprint, wherein every battered letter and fault in alignment is accurately reproduced. Mr Charles Wright, the editor, informed a friend, in a letter, that in the preparation of Lionel Booth's reprint he had collated seven copies of the First Folio. It is but just, I think, to give Wright the benefit of the doubt and to believe that the copies which he consulted were printed after this slight change had been corrected by the printers while the pages were in course of printing.—Ed.

206. *Absey booke*] MURRAY (*N. E. D.*, s. v. *A B C*. 4.): *A B C-book*, primer, horn-book; an introductory book to any subject, often in catechism or dialogue form. [The present line quoted.]

And fo ere anfwes knowes what question would,
 Sauing in Dialogue of Complement,

210

211-213. In parentheses Pope, Han.
 Cap. Varr. Ran. Mal. Steev. Varr. Sing.
 Hal. Ktly, Sta. Huds.

211. *Sauing*] *Serving* Warb. Theob. i.
 Han. *Salving* Vaughan.

211-213. *Sauing in Dialogue . . . riuier Poe*] **WARBURTON:** At the first intimation of his desire to hear strange stories, the Traveller complies, and the answer comes as easy as an A, b, c book. Now, Sir, says the Knight, this is my question: The over-ready Traveller will scarce give him leave to make it, but, e'er Answer knows what question would,—What then? Why according to the Stupidity of the hitherto receiv'd reading, it grows towards supper time, And is not this worshipful Society? To spend all the time betwixt Dinner and Supper, before either of them knows what the other would be at. So absurdly is the sense vitiated by putting the three lines in a parenthesis [see *Text. Notes*]; which, we may suppose was first occasioned by their blunder in the word 'Saving,' instead of the true word, *serving*. Now my emendation gives the text this turn: 'And e'er Answer knows what the Question would be at, my Traveller *serves in* his Dialogue of Compliment, which is his standing Dish at all tables, then he comes to talk of the Alps and Appenines, &c., and by the time this discourse concludes it draws towards Supper.' All now here is sense and humour; and the phrase 'serving in' is a very humorous one, to signify that this was his Worship's second course.—**CAPELL** (I, pt ii, p. 119): The second modern [Pope] only has pointed rightly, giving some lines their parenthesis, [which] will be sufficient to set aside a nonsensical reading of the three that come after him—*Serving* for 'Saving,' whose sense is excepting. Excepting, says the Bastard, that question gives occasion to much compliment, and to scraps of discourse concerning Alps and the rest, supper is well-nigh come without Answer's knowing even the meaning of what Question propounds to him, he's so lost in his compliments.—**HEATH** (p. 223): If we follow Pope's punctuation the construction, as well as the sense, is extremely clear. . . . [I] have not yet been able to discover how it appears that answer knows what question would be at, one jot the sooner or the better in Mr Warburton's correction, than in the former reading. But there is a farther objection to this conjecture (as it is scarce possible to adjust error so well with truth but the seam will betray itself somewhere or other), *serving in* is a participle, and consequently requires a substance. Now I would fain know what substantive it can be joined with in this passage consistently with grammatical construction. I must own myself utterly at a loss to find one, unless we should suppose, He, the said answer, to be understood, which if Mr Warburton pleases to accept, it is entirely at his service. But in truth our critic did not comprehend the delicacy of the poet's satire, which represents the traveller, after having sufficiently established his character for good breeding by the compliments in vogue, as launching out into a tedious common-place relation of his travels, without giving himself the leisure to inform himself, with what view, and to what purpose his patron had begun his enquiry. [Heath, in his laudable desire to rebuke Warburton, sometimes overreaches himself, as, I think, he has here. The substantive antecedent to the participle is undoubtedly the personified Answer; just as in l. 207 'O sir, says answer,' and in 209 'No sir, says question.' The picture presented by Warburton of the Traveller serving up a dialogue of compliments, wherein he must be both question and answer, is certainly 'humorous'; though possibly not quite in the way Warburton

And talking of the Alpes and Appenines, 212
 The Perennean and the riuer *Poe*,
 It draws toward fupper in conclufion fo.
 But this is worfhipfull fociety, 215
 And fits the mounting fpirit like my felfe;
 For he is but a baftard to the time 217

213. *Perennean*] *Pyrennean* Ff, Rowe.
Pyreneans Coll. ii. (MS.). *Pyrennean*
 Pope et seq.

Poe] *Po* Rowe et seq.

214. *toward*] F₂, Cap. Var. '78, '85.
towards F₃F₄, Rowe, +, Sing. Hal. Ktly,
 Huds.

214. *fupper*] F₁.

fo] Om. Cap. Ran.

216. *the*] a Coll. MS.

fpirit like] Ff, Rowe, Pope, +,
 Knt, Dyce, Sta. Cam. +, Neils. *spirit*,
like Cap et cet.

intends. The latter part of Heath's explanation is much more satisfactory. Philip cares nothing about Alps, Apennines, or rivers, what he wants to know concerns only manners, customs, and good behaviour.—ED.]—IVOR JOHN: If we take the line as it stands—'Before the answering man knows what the questioner would, except in so far as customary complimentary retorts are concerned'—we leave 'And so' in the air; but having regard to the looseness of structure of the whole speech, this may not be impossible. We may shuffle out of the difficulty by suspecting a dropped line.—[Is it not simpler to follow Pope's arrangement, including these three lines in a parenthetical clause? 'And so' then has the force of *in this manner*.—ED.]

211. *Dialogue of Complement*] TOLLET: Sir W. Cornwallis's 28th *Essay* thus ridicules the extravagance of compliment in our poet's days, 1601: 'We spend even at his (i. e., a friend's or a stranger's) entrance a whole volume of words.—What a deal of synamon and ginger is sacrificed to dissimulation! "O, how blessed do I take mine eyes for presenting me with this sight!" "O Signior, the star that governs my life in contentment, give me leave to interre myself in your arms!"—"Not so, sir, it is too unworthy an inclosure to contain such preciousness," &c., &c. This, and a cup of drink, makes the time as fit for a departure as can be.'—WRIGHT: The cynic Jaques in *As You Like It* (II, v, 56) compares [such a dialogue] to 'the encounter of two dog-apes.'

214. *in conclusion so*] CAPELL, regarding 'so' redundant, omits it; but is it not here used for the more emphatic form *also*, as in 'Mad in pursuit, and in possession so.'—*Sonnet cxxix*. (See ABBOTT, § 65.)—MOBERLY interprets these words as meaning 'In this kind of trial at conversation'; apparently understanding 'conclusion' as in the phrase 'to try conclusions,' but the construction hardly admits this.—ED.

216. *the mounting spirit*] MADDEN (p. 204) compares the present line to a passage in 2 *Henry VI*: II, i, 5 et seq., wherein is shown a royal hunting party with their falcons; and particularly the lines given to Gloucester, 'My lord, 'tis but a base ignoble mind That mounts no higher than a bird can soar.'—ED.

217-223. *bastard to the time . . . poyson for the ages tooth*] The following observations by CAPELL on the concluding lines of this soliloquy, although they somewhat anticipate other remarks, are so closely connected with each other that it seems better to give them here in full: 'And now we shall wind up our string of observations on this soliloquy, with acknowledging our own former ignorance of the sense of some parts of it, and certain consequent errors in the reading of this

That doth not smooke of obseruation,

218

218, 219. *smooke...smacke*] *smack...* seq.
smook Pope. *smack...smack* Theob. et 218. *obseruation*] *observation* Fleay.

copy. "Too," the Oxford editor's [Hanmer] reading in l. 222 [see *Text. Notes*], was embrac'd with great readiness; and his comment upon the words of next line seem'd a likely and just one,—that its "poison" was *flattery*: but when these were acceded to, it was perceiv'd that the parts of this period, read and pointed as now, did not accord nor had proper construction. To make the latter out tolerably, l. 222 must have another change yet, and "deliver" must be *delivers*; and to make the comment complete, *flattery* must be taken extensively, and comprehend its exteriors of complaisance and address; after which and with the pointing that follows it is conceiv'd the speaker's sense will be clear: "For he is but a bastard to the time, | That doth not smack of observation,— | And so am I, whether I smack, or no; | And not alone in habit and device, | Exterior form, outward accoutrement, | But from the inward motion too, delivers | Sweet, sweet, sweet poison for the age's tooth." "Observation" must be observation of foreign manners and things; and "poison" lyes not in that, unless it be in its nothingness, and the misspending of time in hark'ning to it, which is no mighty injury: persons void of this talent,—or not *smacking* of it, in this speaker's language,—are, according to him, "bastards to the time"; meaning that the time held them cheap, set as little by them as bastards. And having vented this maxim, and the wipe or gird on himself, he turns to another traveller's talent, which is a poison indeed, and of all ages; and yet the person that wants it, is as much in common esteem as he that wanted the other; and his rising to honour will be with difficulty, for this and no other talent strews the footsteps are made to it, makes the road to it easy. Thus understood, the construction and concord:—"he is but a bastard to the time, that doth not smack of observation and *he another, that not delivers* sweet poison, &c., in habit and device alone, &c., but from the inward motion too": the last expressions importing that the party must be sincere in his flattery, or have the appearance of being so; and in the expressions before them,—"*device*," "*habit*," &c.,—the necessity of address is insinuated, which has its flattery too, and produces all the effects of it." [Capell has not, I think, shown in the foregoing his usual sagacity. In the first place, Hanmer's emendation, even with Capell's grammatical correction of the verb, is hardly to be commended; in fact, it completely alters the sense, where all was plain before, and is, therefore, unnecessary. Secondly, Capell refers the phrase 'bastard to the time' to the attitude of the polite world towards one who does not conform to usage; MALONE likewise interprets these words and thus paraphrases it: 'He is accounted but a mean man, in the present age, who does not show, by his dress, his deportment, and his talk that he has travelled and made observations in foreign countries.' Does not this expression rather mean, as WRIGHT interprets, 'He is no true child of this age'? Compare 'son to the King' in any *Dramatis Personæ*. Capell, on the other hand, is quite right in rejecting Hanmer's explanation of the 'sweet poison' as *flattery*, his own words are, however, *more suo*, so obscure and his sentences so involved that it is not, at first, quite apparent that the 'traveller's talent,' to which he refers, is the 'deceit' mentioned by Paulconbridge in l. 225. Thus the sweet poison for the age's tooth is mere outward show both in accoutrement and speech. Deception both in speech and action.—Ed.]

And fo am I whether I smacke or no:
 And not alone in habit and deuice, 220
 Exterior forme, outward accoutrement;
 But from the inward motion to deliuer
 Sweet, sweet, sweet payfon for the ages tooth, 223

219. *am I...smacke*] Ff, Rowe, Pope.
am I,...smack Theob.+ , Dyce, Ktly,
 Cam.+ , Fleay. *am I,...smack*, Cap.
 et cet.

222. *motion*] *motion*, Sta. Fleay.
to deliuer] *to deliver* Han. too,
deliver Cap.

218. *smoake of obseruation*] RANN: That is, exhibit some spice of foreign manners; and that not only by his outward habit and address, but also by the infallible criterion of politeness, a perpetual propensity to *flattery*, that *sweet poison* so highly palatable to the *age's tooth*.—WRIGHT: 'Observation' here seems to mean not so much the knowledge and experience gained by taking notice of what goes on around, as the habit of paying personal attention or court. It is derived from *observe* as used in 2 *Henry IV*: IV, iv, 30: 'For he is gracious if he be observed.' So Hamlet was the 'observed of all observers' (III, i, 162), to whom they all paid court. [The whole tenour of the passage seems confirmatory of this excellent suggestion.—ED.]—MISS C. PORTER: Theobald's change is all that remains of various changes formerly made in this speech. Why is that left? What is meant by saying, I am one who smacks whether I smack or not? It is a curious contradiction, and seems less clear to the present writer than the unchanged original. Smoke is the sign of fire, as observation is of the time. The speaker who is not a bastard to the time, 'smokes' of it, is redolent of this universal trait of observation. So he is, whether he relishes it or not, whether I *smack* or no. [Miss Porter's attempt to wrest a meaning, from what has been accepted heretofore as a misprint in the Folio, is certainly praiseworthy; but has she not misunderstood Philip's parenthetical remark? See next note.—ED.]

219, 222. *And so . . . to deliuer*] BELDEN (*Tudor Sh.*): [He also is] not a true child of the age, being without fashionable dress and manners, and without the disposition to flatter. 'From,' l. 222, is equivalent to *by reason of the lack of* [any inward motion]. Yet he will arm himself against the flattery which will be strewn in the path of his social ascent. [MOORE-SMITH's interpretation is substantially the same as the foregoing.—ED.]

219. *And . . . or no*] WARBURTON: A nonsensical line of the players.

221, 222. *outward accoutrement . . . inward motion*] RUSHTON (*N. & Q.*, IV, x, 515] compares: 'This face were faire, if it were tourned, noting that the inward motions would make the outward favour but counterfeit.'—Lyly: *Euphues and his England*, [ed. Bond, ii, 61].

222. *motion*] BRADLEY (*N. E. D.*, s. v. 9.): An inward prompting or impulse; an instigation or incitement from within; a desire or inclination. Also a stirring of the soul, an emotion. [Compare IV, ii, 264, 265: 'Within this bosome, never entred yet The dreadful motion of a murderous thought.']

222-225. *to deliuer . . . I meane to learne*] HUDSON (ed. ii.): Something of obscurity here. But I take the infinitive 'to deliver' as depending upon 'I am.' . . . So that Sir Richard means that he is going to humour the world in his outward man,

Which though I will not practice to deceive,
 Yet to avoid deceit I mean to learn;
 For it shall strew the footsteps of my rising:
 But who comes in such haste in riding robes?
 What woman post is this? hath she no husband
 That will take pains to blow a horn before her?
 O me, 'tis my mother: how now good Lady,
 What brings you here to Court so hastily?

224. *Which*] Ff, Rowe, Pope, Theob.
 Warb. Johns. Cap. *This* Johns. conj.
 Dono. *Which*, Han. et cet.

though] *tho* Pope ii. *tho'* Theob.
 Warb. Johns. Var. '73.

will] *would* Words.

225. *Yet...deceit*] F₂F₃, Knt. *Yet...*
deceit, F₄ et cet.

226. *rising*] *rising*. Pope et seq.

227-289. Om. Dono.

227. *haste in*] Ff, Rowe, Pope, +,
 Dyce, Cam.+, Fleay, Huds. ii. *haste*,
in Cap. et cet.

227. *riding robes*] *riding-robes* Dyce,
 Hal. Huds. Cam.+, Fleay.

228. *woman post*] *woman-post* F₄.

229. *her?*] *her*, Rowe i.

230. *O me*] Ff, Rowe, Pope, Han.
 Fleay. *Oh, me!* Ktly. *O me!* Theob. et
 cet.

'tis] *it is* Pope et seq.

mother] *mother*. Coll. et seq.

how now] F₂F₃. *now*, Pope, +.

how now, F₄ et cet.

Lady] Ff, Rowe, Pope, +. *lady!*
 Coll. Dyce, Hal. Wh. i, Cam. i, +.
lady? Cap. et cet.

and at the same time be thoroughly sound within; or that he *appear* what the age craves, and yet *be* what he ought. The 'Which,' in this latter member of the sentence, I understand as referring to the whole sense of the preceding member. The speaker means to learn the arts of popularity, and to practice them, not hol- lowly, that he may cheat the people, or play the demagogue, but from the heart, and that he may be an overmatch for the cheats and demagogues about him. The Poet here prepares us for the honest and noble part which Faulconbridge takes in the play; giving us an early inside taste of this most downright and forthright humorist, who delights in a sort of righteous or inverted hypocrisy, talking like a knave, and acting like a hero.

225. to avoid deceit] That is, to avoid being deceived.

226. strew . . . my rising] IVOR JOHN: As I rise flattery will be strewn before me like flowers before one making a progress.—[Miss PORTER's interpretation is, I think, preferable, that deceit shall 'smooth his way, alluding to the rushes strewing the presence-chamber of the king, also the stage floor.' Philip's practical mind looks forward to an easy ascent, not a flowery path.—ED.]

229. blow a horn] JOHNSON: He means that a woman who travelled about like a 'post' was likely to 'horn' her husband.—COLLIER: The allusion is, of course, double,—to the horn of a *post*, and to the horn of such a husband as Lady Faulconbridge had rendered hers. [HUDSON also sees here this double allusion. It is somewhat rash to question the opinions of two authorities such as these; I can but say that I prefer to think them mistaken. In the first place Philip does not recognise the 'woman-post' until her nearer approach; secondly, it is not pleasant to think that he would thus make a jest of his mother's infidelity. Is not Johnson's explanation quite sufficient?—ED.]

Enter Lady Faulconbridge and Iames Gurney.

232

Lady. Where is that flauē thy brother? where is he?
That holds in chafe mine honour vp and downe.

Bast. My brother *Robert*, old Sir *Roberts* sonne: 235
Colbrand the Gyant, that fame mighty man,
Is it Sir *Roberts* sonne that you seeke fo?

Lady. Sir *Roberts* sonne, I thou vnreuerend boy,
Sir *Roberts* sonne? why ficorn'ft thou at fir *Robert*?
He is Sir *Roberts* sonne, and fo art thou. 240

SCENE IV. Pope, Han. Warb. Johns.
232. Enter...and Iames Gurney] Ff,
Rowe, Pope, +. After *mother*: l. 230,
Sta. Fleay. After l. 230 Cap. et cet.
Faulconbridge] Falconbridge
Dyce, Hal. Huds. Words.
Iames Gurney.] Servant. Capell.

233. *flauē thy*] *flauē, thy* F₄ et seq.
233, 234. *he?...downe.*] *he,...down?*
Theob. +, Sing. Coll. Dyce, Hal. Wh. i,
Ktly, Huds. Cam. +. *he?...down?* Cap.
Var. '78, '85, Ran. Mal. Steev. Varr.
Knt, Sta. Fleay.

235, 236. *Robert,...[sonne:...man,]* Ff,

Rowe, Pope, +. Fleay. *Robert?...son?*
...man? Cap. et cet.

238. *sonne, I*] F₂F₃. *Son, I, F₄. Son!*
ay, Rowe i, Ran. Mal. Steev. Varr.
Sing. Knt, Coll. Dyce, Hal. Sta. Huds.
son; ay Fleay. Son? ay, Rowe ii. et cet.
vnreuerend] *unrev'rend* Pope,
Theob. Warb. Johns. *unrev'rent* Han.
unreverent Del.

239. *sonne?*] F₂, Knt. *son!* Ktly. *son,*
F₃F₄ et cet.

[scorn'f]] *[scorneſt]* F₄, Rowe.

240. *sonne,]* *son!* Rowe ii, Pope. *son;*
Theob. Warb. Cap. Var. '78, '85, Ran.
Mal. Steev. Varr. Knt.

232. *Enter Lady Faulconbridge*] *MOBERLY*: By an admirable instinct Shakespeare has departed from the old play, which made Lady Faulconbridge present all through the unseemly discussion between the two brothers, and even bearing a disgracefully prominent part in the dialogue. In much the same spirit Desdemona, when summoned to declare whether she really was more the wooer than Othello, puts all such questions aside with the utmost dignity, by declaring that her duty is now to the Moor, as her mother's had been to her father.

234. *holds in chafe*] Compare 'Spies of the Volsces Held me in chafe, that I was forced to wheel Three or four miles about.'—*Coriol.*, I, vi, 19. This is not, as might seem, a term peculiar to hunting or the chase. It does not occur either in Turberville's *Noble Arte of Venerie*, 1576, or in N. Cox's *Gentleman's Recreation*, 1674.—ED.

236. *Colbrand the Gyant*] *JOHNSON*: Colbrand was a Danish giant, whom Guy of Warwick discomfited in the presence of King Athelstan. The combat is very pompously described by Drayton, in his *Polyolbion*, [Twelfth Song, ll. 216-235.—ED.].—*COLLIER*: This line reads as if quoted from an old romance or ballad, in which the acts of Guy and Colbrand were celebrated. *The History of Guy, Earl of Warwick*, by S. Rowlands, did not come out until 1607; but a romance on the same incidents had appeared long before, having been printed by W. Copland and J. Cawood. A fragment of an edition, from the types of Pynson, or Wynkyn de Worde, is also in existence.

Bast. Iames Gournie, wilt thou giue vs leaue a while? 241

Gour. Good leaue good Philip.

Bast. Philip, sparrow, Iames, 243

241. Gournie] Gourney F₂F₃. Gur- Han. Philip!—sparrow— Johns. Var.
ney F₄ et seq. '73. Philip! sparrow: Cap. Cam.+,
a while?] awhile? Hal. Huds. Wh. ii. Philip! sparrow! Del. Huds. ii,
Cam.+. Rife, Neils. Craig. Philip? sparrow?
243. Philip, [sparrow,] Ff, Rowe, Fleay. Philip?—sparrow!— Upton,
Pope. Philip!—spare me, Warb. Theob. Var. '78 et cet. (subs.).

242. Gour. Good leaue good Philip] C. & M. COWDEN CLARKE: Coleridge, in one of his Table Talks, said: 'For an instance of Shakespeare's power in *minimis*, I generally quote James Gurney's character in *King John*. How individual and comical he is with the four words allowed to his dramatic life!' [March 12, 1827.—ED.] They certainly suffice to show us the free-and-easy style of the confidential servitor; one entrusted with the family secrets of this country household; one accustomed to treat the eldest son, but not the heir, with a coolly easy familiarity tolerated by the good-humored young man, and only lightly waved aside by the new-made knight.—H. REED (p. 71): Notice the familiar and affectionate tone of this intercourse, as they address each other by their Christian names, and then the fine, gentlemanly, and considerate feeling which prompts Falconbridge to promise the old servant—his domestic friend—to tell him more after awhile as a kind of indirect apology for even asking him to withdraw. Minute as the instance is, it is a historical illustration of the gentleness with which the genuine principles of chivalry looked down to the humble, as well as upward to the high born.—[Rowe, who was the first to give a list of the *Dramatis Personæ*, has in the present instance been uniformly followed in designating James Gurney as 'servant to Lady Faulconbridge.' Coleridge did not, I think, so understand the character. He was the first to call attention to the clearness with which in a few words the personality of Gurney is shown; and those show that the mode of address both by him and by Faulconbridge is certainly not that of young master and old servant. In the first place the master—the acknowledged elder son—would not address an attendant on his mother with so much ceremony, giving the full name and requesting his departure; secondly, an old family servant would not have addressed the master by his first name. Notice, for example, Adam's form of address to Orlando and Oliver, in *As You Like It*; it is uniformly 'young master,' 'my kind master,' or 'masters both.' Excellent as are the remarks of Charles and Mary Cowden Clarke and of Reed, it is to be remembered that they are building a romance, concerning a faithful old servitor, on information furnished not by Shakespeare, but by Rowe. All that Shakespeare shows us is that James Gurney and Philip Faulconbridge were on easy terms of friendship; they were probably young men of about the same age; Gurney is merely acting as escort to Lady Faulconbridge. Had he been her attendant would he not have preceded her to announce her coming? It was the absence of such a vaunt-courier that called forth Philip's somewhat derogatory remark.—ED.]

243. Philip, sparrow, Iames] POPE: Philip is a common name for a tame sparrow.—THEOBALD: [According to Pope's *Gloss*.] Faulconbridge would say, Call me Philip? You may as well call me Sparrow. The allusion is very mean and trifling; and everybody, I believe, will choose to embrace Mr Warburton's emendation.

[243. Philip, Sparrow, Iames]

[See *Text. Notes.*] *Spare me* and *Forbear me*, it may be observed, are our author's accustomed phrases; either when any one wants another to leave him, or be rid of a displeasing subject.—WARBURTON naturally adopts this reading in his own edition, and explains it thus: 'Don't affront me with an appellation that comes from a family which I disclaim.' [It will be noticed that this is quite different from Theobald's interpretation.—ED.]—GREY (i, 277): If there's any room to alter the old readings, it should, I think, come as near the trace of the letters as possible, and might be read as follows: 'Philip—spare oh! James.' But I imagine that Shakespeare had an eye to Skelton's poem, entitled *Philip Sparowe*. Faulconbridge might resent James's freedom, in calling him plain Philip, after he had received the order of knighthood from the king. What, call me Philip without any additional title? If you call'd me Philip Sparow it would not be so contemptible, but rather add to the dignity. Skelton, after he had lamented the death of Philip Sparow, and raised a monument of praise to its memory, gives it the preference to all sparrows; and puts it upon a footing with its royal namesake, Philip of Macedon. [For Skelton's poem, see Dyce's edition, vol. i, p. 51. The Laureate's muse was ever prolific, and in the present instance his lament runs on for over thirteen hundred lines.—ED.]—CAPELL (I, pt 2, p. 120): Words can hardly explain this, but tone readily; so readily that none who has heard a sparrow call'd Philip, and attends to what is in hand, will ask for more; and if he further attends to the speaker's manner and character, he will scarce relish a change of 'sparrow' to *spare me*.—UPTON (p. 156): 'Tis not to be wonder'd that Mr Theobald should turn a deaf ear to whatever Mr Pope offers by way of criticism. [A very shrewd remark; the *Dunciad*, it will be remembered, appeared about five years before Theobald's edition.—ED.]—HEATH (p. 224): Mr Theobald and Mr Warburton concur in discarding the common reading; the first, evidently because he did not understand it, as appears from his own note; the second, because he had forgot the distinction between a Christian name and a surname, or a family name. . . . The sense of the genuine reading is: Dost call me Philip? Call a sparrow so, James, but not me for the future. The reason of this inhibition was his having been just knighted, and new christened, which, being then engaged in conversation with his mother, he had not leisure to inform the servant of. This is plainly implied in the next line.—STEEVENS: Gascoigne has likewise a poem entitled *The Praise of Philip Sparrow*, [ed. Cunliffe, i, p. 455]. Again, in *The Northern Lass*, [Brome], 1633: 'A bird whose pastime made me glad, And Philip 'twas my sparrow,' [Act III, sc. ii; ed. Pearson, p. 52]. Again, in *Magnificence*, an ancient interlude by Skelton, published by Rastell: 'With me in kepyng such a Phylp Sparowe,' [l. 1580; ed. Dyce, p. 276.—HALLIWELL-PHILLIPS has collected other passages wherein the sparrow is given the name of Philip (see his note on the present passage in Folio ed.); but those already given are sufficient to show the prevalence of the idea that the sound of the bird's chirping resembled the name. Other bird-names derived in the same manner will readily suggest themselves.—ED.]—COLERIDGE (p. 158): Theobald adopts Warburton's conjecture of 'spare me.' O true Warburton! and the *sancta simplicitas* of honest, dull Theobald's faith in him. Nothing can be more lively or characteristic than 'Philip? Sparrow!' Had Warburton read old Skelton's *Philip Sparowe*, an exquisite and original poem, no doubt popular in Shakespeare's time, even Warburton would scarcely have made so deep a plunge into the *bathetic* as to have deified 'sparrow' into *spare me*!—J. W. GREEN (*Notes & Queries*, 1885, VI, xi, 182):

There's toys abroad, anon Ile tell thee more.

Exit Iames.

245

Madam, I was not old Sir *Roberts* sonne,
Sir *Robert* might haue eat his part in me
Vpon good Friday, and nere broke his fast:
Sir *Robert* could doe well, marrie to confesse
Could get me fir *Robert* could not doe it;

250

- | | |
|--------------------------------------------------------------------------------|---------------------------------------------------------------|
| 244. <i>There's</i>] <i>There're</i> Hal. | Pope. <i>marry, confess!</i> Theob. Han. |
| <i>Ile</i>] <i>ile</i> F ₂ . <i>I'le</i> F ₄ . | Warb. Johns. Var. '73. <i>marry to confess</i> |
| 245. Iames.] Servant. Cap. Gurney. | <i>the truth</i> Ktly. <i>marry, to confess</i> , Cap. |
| Mal. et seq. | et cet. |
| 246-266. Om. Words. | 250. <i>get me</i>] <i>get me</i> , Ff. <i>get me!</i> Rowe. |
| 249. <i>marrie to confesse</i>] F ₂ F ₃ . <i>marry,</i> | <i>not get me</i> ; Dyce i, Coll. MS. <i>get me.</i> |
| <i>to confesse</i> F ₄ , Rowe. <i>marry confess!</i> | Vaughan. <i>he get me?</i> Pope et cet. |

It appears to me that the common punctuation is wrong and that it should be written and spoken thus: 'Philip Sparrow!' with a contemptuous falling accent on the 'Sparrow.' The allusion is, of course, to Skelton's *Philip Sparowe*, the elegy on Jane Scroop's sparrow. The Bastard expresses his contempt by adding a ridiculous surname to his old Christian name.—Br. NICHOLSON (*N. & Q.*, 1885, VI, xi, 244): The Bastard's 'Philip!—sparrow' is not, 'of course,' as Mr J. W. Green says, 'an allusion to Skelton's *Philip Sparowe*,' but both speak of the name Philip as that ordinarily given to a pet sparrow. The new Sir Richard, as any one can see, disdains his old name and repeats it contemptuously. Hence the ordinary punctuation has every right to stand.

244. *toyes*] That is, *idle fancies, rumours*; for other examples, see SCHMIDT (*Lex.*).

247, 248. *eat his part . . . nere broke his fast*] STEEVENS: This thought occurs in Heywood's *Dialogues upon Proverbs*, 1562: '—he may his parte on good Fridaie eate And fast never the wurs, for ought he shall geate,' [ed. Farmer, ii, 36].

249. *marrie to confesse*] J. M. MASON: We should read: *marry confess*. The present reading is an error of the press. [See *Text. Notes*.]—STEEVENS: I rather think 'to confess' means *to come* to confession. 'But, to come to a fair confession now (says the Bastard), could he have been the instrument of my production?'—SCHMIDT (*Lex.*) quotes the present line as the only example wherein 'to confess' may be taken in the sense *sooth to say*.

250. *Could get me*] COLLIER (*Notes*, etc., p. 200): Modern editors have introduced *he* and a mark of interrogation. On the other hand, the MS. Corrector merely inserts a negative [after 'could']; and if, in the manuscript used by the printer, a mark of interrogation had been found in this place, it would hardly have been omitted.—VAUGHAN (i, 9): These interpretations [Collier's Corrector and Steevens's] are objectionable. They begin with an admission that Sir Robert could in such matters do well, whereas Philip Faulconbridge throughout insists that he could not do well, and for this very reason could not have been his real father. In truth, 'could he get me' is correct, but it is not a question; it is a conditional not an interrogative sentence, equivalent to 'if he could get me.' The passage means: 'Sir Robert could do well (to speak blunt truth in my own praise) if he could get,—but he could not get me. Tell me then, mother, who did get me.' So in *1 Henry IV.*: II, ii, 97: 'Now could thou and I rob the thieves and go merrily to London, it would be argument for a week.'

We know his handy-worke, therefore good mother 251

To whom am I beholding for these limmes?

Sir Robert neuer holpe to make this legge.

Lady. Haft thou confired with thy brother too,
That for thine owne gaine shouldst defend mine honor? 255

What meanes this fcorne, thou most vntoward knaue?

Bast. Knight, knight good mother, Basilisco-like: 257

251. *know*] *knew* Johns (misprint).

handy-worke] *handiwork* Steev.

Knt. ii, Dyce, Hal. Sta. Cam.+.

handy-worke, therefore] *handy-*

work:—Therefore, Cap. Varr. Ran. Mal.

Steev. Varr. Sing. i, Knt, Dyce, Huds.

Cam.+.

handy-work.—Therefore,

Coll. Sing. ii, Sta. Del.

252. *beholding*] Ff, Rowe, Coll. Dyce,

Huds. Cam.+.

beholden Pope et

cet.

limmes] *limbs* F₃F₄.

253. *holpe*] *help*'d Pope, Han.

254. *confired*] *conspir'd* Rowe, Pope,

Theob. *conspired* Dyce, Huds. Fleay.

257. *Knight, knight good mother,*

Basilisco-like:] F₂. *Knight, knight, good*

mother, Basilisco-like. F₃F₄, Rowe i,

Cam.+., Fleay, Om. Rowe ii. *Knight*

—*Knight, good mother, Basilisco-like*

Pope. *Knight, knight, good mother,*

Basilisco-like: Cap. Ktly. *Knight,*

knight, good mother—*Basilisco* like.

Theob. et cet.

Basilisco-like:] *Basilisco*; 'slight

Theob. conj. (withdrawn).

251. *handy-worke*] WRIGHT: 'Handiwork' being the Anglo-Saxon *hand-geweorc*, should not be divided as it is commonly, 'handy-work,' but *hand-ywork*.

257. *Knight, knight . . . Basilisco-like*] THEOBALD: Faulconbridge's words here carry a concealed piece of satire on a stupid drama of that age printed in 1599, and called *Soliman and Perseda*. In this piece there is a character of a bragging cowardly knight called Basilisco. His pretension to valour is so blown and seen through, that Piston, a buffoon-servant in the play, jumps upon his back, and will not disengage him, till he makes Basilisco swear upon his dudgeon-dagger to the contents, and in the terms he dictates to him; as, for instance: '*Pist*. I, the aforesaid Basilisco.—*Bas*. I, the aforesaid Basilisco,—knight, good fellow, knight. *Pist*. Knave good fellow, knave, knave.' So that, it is clear, our poet is sneering at this play; and makes Philip, when his mother calls him 'knave,' throw off that reproach by humourously laying claim to his new dignity of *knighthood*; as Basilisco arrogantly insists on his title of *knight* in the passage above quoted. The old play is an execrably bad one; and, I suppose, was sufficiently exploded in the representation, which might make this circumstance so well known as to become the butt for a stage-sarcasm. [*Soliman and Perseda* is printed in Hawkins: *Origin of the English Drama*, vol. ii, and in Haz. Dods., vol. v. In a preliminary note the editor of the latter says: 'Though not printed till 1599, the introduction of a part of the story into Kyd's *Spanish Tragedy*, licensed in 1592, may seem to show that the play had been written, partly or wholly, several years before.'—STEEVENS remarks that 'The character of Basilisco is mentioned in Nashe's *Have with you to Saffron Walden*, printed in the year 1596' (ed. Grosart, iii, 150).—ED.]—CAPELL (I, pt i, p. 120): The first known edition [of *Soliman and Perseda*] is of the year 99; which, if it were the date of its birth, would prove the alter'd *King John* of that year or later; but this has no probability, either on the side of that play or of this *John*; the stage's state in that year, possess'd of many good plays of Shakespeare and others, makes it very unlikely that such nonsense as *Soliman* would then be

What, I am dub'd, I haue it on my shoulder: 258
 But mother, I am not Sir *Roberts* fonne,
 I haue difclaim'd Sir *Robert* and my land, 260

258. *What*,] Ff, Rowe, Fleay. *Why*
 Pope. *Why*, Han. *What*! Theob. et cet.
dub'd] *dubb'd*! Cam.+.
shoulder:] *shoulder*. Cap. et seq.

260. *Robert...land*,] Ff, Rowe, Pope,
 Walker. *Robert ... land*; Cam.+.
Robert; ... *land*, Fle. *Robert*, ... *land*;
 Theob. et cet.

received on it, and its strain has an apparent similitude to plays that are earlier; and this *John* has one as apparent to such plays of its author as preceded his *Romeo*. But this matter may have a fuller discussion. [See *Appendix: Troublesome Raigne of John*.—ED.]—WARBURTON acknowledges the origin of this expression as shown by Theobald, and adds: 'But the beauty of the passage consists in his alluding, at the same time, to his high original. His father, Richard I, was surnamed Cœur-de-lion. And the *Cor Leonis*, a fixed star of the first magnitude, in the sign Leo, is called *Basilisco*.—JOHNSON'S only comment on the foregoing note by Warburton is: 'Could one have thought it!'—'Could one have thought it, indeed!' says KENRICK, Johnson's truculent reviewer, 'A mighty pretty way this of writing annotations on Shakespeare! To copy two long notes from Theobald and Warburton, and then to exclaim, concerning some conundrum of the latter, *Could one have thought it*! Neither your subscribers, nor your book-sellers, I believe, Dr Johnson, thought you would have fobbed them off so shabbily. For, indeed, when a man promised so fair, *Could one have thought it*? But perhaps this is another stroke of our editor's wit. It is—ha!—like enough—but, *could one have thought it*?—[One is moved to ask if this be likewise a sample of Mr Kenrick's wit!—and also whether Warburton was gratified by his doughty champion's characterising his high-flown interpretation as a 'conundrum.'—ED.]—EDWARDS (p. 119): Warburton should have said that the *Cor Leonis* is *Basiliscus*, or *Regulus*; for those are the names it goes by; but then there would have been no foundation for this, which is absolutely the conundrum of a Hypercritic. The words, put out of verse, are these: *I say, like Basilisco in the play, call me (not knave but) knight, good mother*. What pretence is here for any allusion to a star; which it does not appear that Shakespeare ever knew or thought of? Or how could the Bastard be in this instance like the *Cor Leonis*; unless that star were *knighted*, which Mr Warburton will as easily prove, as what he asserts of the allusion. [Needless to say Warburton's extravagant allusion does not appear in any edition subsequent to Johnson, and no commentator other than Edwards refers to it. That *Cor Leonis* is the same as Cœur de Lion and that the name of the star is *Basiliscus*, which name appears here, is a curious coincidence and as such has but a passing interest in any note on a line in *King John*.—ED.]

258. *What*] FLEAY: 'What' is here equivalent to *Why*, not to *what*! as usually printed.—[SCHMIDT (*Lex.*, s. v. (e)) cites the present line as an example of 'what' used as 'a word of exclamation expressing surprise, exultation, or impatience.'—ED.]

260. *Sir Robert and my land*] FLEAY: I think my punctuation gives the better sense. [See *Text. Notes*. I am inclined to agree with Fleay. 'Disclaim' can hardly mean both *disavow* and *renounce*; here it seems to apply to Sir Robert alone.—ED.]

Legitimation, name, and all is gone; 261

Then good my mother, let me know my father,

Some proper man I hope, who was it mother?

Lady. Haft thou denied thy felfe a *Faulconbridge*?

Bast. As faithfully as I denie the deuill. 265

Lady. *King Richard Cordelion* was thy father,

By long and vehement fuit I was seduc'd

To make roome for him in my husbands bed:

Heauen lay not my transgression to my charge,

That art the issue of my deere offence 270

262. *Then*] *Then*, F₄.

263. *hope, who...*] *hope*. *Who...* Ktly, Neils.

264. *denied*] *deny'd* F₄, Rowe, Pope, +, Cap. Varr. Rann, Mal.

266. *Cordelion*] Ff, Rowe, Del. Fle. *Cœur-de-lion* Pope et cet.

267, 268. Om. Words.

267. *seduc'd*] *seduc'd*. Rlf.

268. *To...bed*] Om. Rlf.

269. *Heauen*] *Heav'n* Rowe, Pope, +

(—Var. '73). *Heaven*, Sing. i, Coll. ii, Wh. i. *Heaven!* Knt, Coll. i, iii, Huds. i.

269. *to my*] *to thy* Sta. conj. Long MS. ap. Cam. Huds. ii.

charge,] Ff, Rowe, Knt, Coll. i, Huds. i. *charge*. Fleay. *charge!* Pope et cet.

270. *That*] F₂F₃, Knt, Coll. i, Huds. i, Del. i. *Thou* F₄ et cet.

270–289. Om. Words.

263. *who was it mother*] C. & M. COWDEN CLARKE: No one like Shakespeare for setting straight before the imagination the very look, gesture, and tone with which a few simple words should be uttered. By the way he has written these two lines, introducing the sentence at the close, we see the son's hugging arm thrown round her, the close drawing her to him, the manly wooing voice by which he accompanies this coaxing question.

265. *denie the deuill*] Is there not here possibly a faint echo of the phrase used both in the office of baptism and in the Catechism, 'renounce the devil and all his works'? The adverb 'faithfully' is a slight corroboration.—DELIVS thinks that the word 'deny' is used by the mother in the sense *disavow* (verläugnen), and by the Bastard as meaning *abjure* (absagen Einem). That the word may bear several meanings cannot be denied; also that Shakespeare uses it in various ways, but here it is used in both lines simply with the sense of *disavow*.—SCHMIDT (*Lex.*) so takes it, explaining 'thyself a Faulconbridge,' l. 264, as the double accusative. Compare *Matthew*, xxvi, 34.—ED.

270. *That art*] KNIGHT: [The Folio reading] appears to us more in Shakespeare's manner than the customary text, *Thou art*. Lady Faulconbridge is not invoking Heaven to pardon her transgression; but she says to her son, for Heaven's sake, lay not (thou) my transgression to my charge that art the issue of it. The reply of Faulconbridge immediately deprecates any intention of upbraiding his mother.—COLLIER (ed. i.): The meaning is: Let not heaven and you, *that art* the issue of my dear offence, lay the transgression to my charge. The modern reading has generally been to make a period at 'charge,' and to begin a new sentence with 'Thou art'; but no alteration [of the text of the Folios] is required. [In his second edition Collier, having the authority of his MS. corrector, accepts the reading 'Thou art,' which, by the way, is not a modern correction, but that of the Fourth

Which was so strongly vrg'd past my defence. 271

Bast. Now by this light were I to get againe,

Madam I would not wish a better father:

Some finnes doe beare their priuiledge on earth,

And so doth yours : your fault, was not your follie, 275

Needs must you lay your heart at his dispofo,

Subiected tribute to commanding loue, 277

271. *vrg'd*] Ff, Rowe, Pope, +, Varr.
'73, '78, '85. *vrg'd*, Cap. et cet.

272. *Now...light*] *Now...light*, F₄ et
seq.

273. *father:*] *father*. Rowe et seq.

275. *fault,*] *fault* F₃F₄ et seq.

your follie,] *you folly* F₂. *your
folly*. Ktly.

277. *Subiected*] *Subiected* Steev. Varr.
Sing. Dyce, Huds. ii.

Folio. Malone assigns it to Rowe; this, I think, misled Collier, as it has several other editors.—ED.]—STAUNTON: Some alteration was certainly required; but [*Thou*] is not satisfactory. I am half persuaded the misprint to be corrected is in the preceding line, and that we ought to read '*thy charge*.' She had a moment before confessed that Richard Cour-de-Lion was his father; and '*Thou art the issue*' is a needless repetition of the avowal. [Hudson (ed. ii.) adopts in his text this conjecture by Staunton.]—R. G. WHITE: The whole goes to show that Lady Faulconbridge is solicitous only on her own account. [White, therefore, dismisses as 'forlorn expedients' the attempts of Knight and Collier to wrest a meaning from the Folio text by making these two lines an address to the Bastard. He explains the misprint of '*That*' for *Thou* through '*y^u* being mistaken for *yt*.'—ED.]—DELIUS (ed. i.), retaining the reading of the Folio, connects '*That*' with '*transgression*.' This note he does not, however, repeat in his second edition, but with the majority of editors accepts the reading of the Fourth Folio.—MOORE-SMITH: It is possible that '*That*' is right, that '*lay*' in l. 269 is an imperative, and that Shakespeare wrote '*Good, lay not*' (compare *Tempest*, I, i, 3), which was misread *God* and then softened to '*Heaven*.'—IVOR JOHN: Evidence and probability seem equally balanced between Lady Faulconbridge's praying that she should not be punished for her transgression since she was forced into it, and praying that her transgression should not be visited upon the innocent issue of it. If we read '*That*' with the Folio, then it seems necessary to read '*thy charge*,' with Staunton. Delius's [connecting '*That*' with '*transgression*'] is hardly so likely.

274. *Some sinnes . . . on earth*] JOHNSON: There are *sins* that whatever be determined of them above, are not much censured *on earth*.—MOBERLY: That is, Bear their own immunity on earth, on the principle, probably, that as kings may not 'cut and carve' for themselves when they marry, so they are to be allowed a little compensative freedom in wandering love.—BRANDES (I, 171): In later years, at a time when his outlook upon life was darkened, Shakespeare accounted for the villainy of Edmund in *King Lear*, and for his aloofness from anything like normal humanity, on the ground of his irregular birth; in the Bastard of this play, on the contrary, his aim was to present a picture of all that health, vigour, and full-blooded vitality which popular belief attributes to a 'love-child.'

276. *dispose*] That is, *disposal*. For other examples, see SCHMIDT (*Lex*).

277. *Subiected*] ONIONS (*N. E. D.*, s. v. 2.): Reduced to a state of subjection;

Against whose furie and vnmatched force, 278
 The awleffe Lion could not wage the fight,
 Nor keepe his Princely heart from Richards hand: 280
 He that perforce robs Lions of their hearts,
 May easly winne a womans; aye my mother,
 With all my heart I thanke thee for my father:
 Who liues and dares but say, thou didst not well
 When I was got, Ile fend his foule to hell. 285
 Come Lady I will shew thee to my kinne,

278. *vnmatched*] *unmatchèd* Dyce, Pope, Han.
 Sta. Fle. Huds. ii. 282. *womans; aye*] Ff, Rowe. *wom-*
 280. *hand:*] F₂F₃, Dyce, Hal. Coll. iii, *an's. Ah, Cap. Mal. woman's. Ay,*
 Huds. *hands:* F₄. *hands.* Rowe, Pope, Pope et cet.
 +. *hand.* Cap. et cet. 283. *father:*] *father.* Pope, + (—Var.
 281. *He*] Ff, Rowe, Pope, Dyce, Hal. '73). *father!* Cap. et seq.
 Cam. +. *He*, Theob. et cet. 285. *Ile*] *ile* F₂. *I'le* F₄.
perforce] *per force* F₄, Rowe, 286. *thee*] *the* F₄.

under the dominion or authority of another. Hence, submissive, obedient. [The present line quoted.]

280. *keepe his . . . heart from Richards hand*] PERCY: Shakespeare here alludes to the old metrical Romance of *Richard Cœur-de-Lion*, wherein this once celebrated monarch is related to have acquired his distinguishing appellation by having plucked out a lion's heart, to whose fury he was exposed by the Duke of Austria, for having slain his son with a blow of his fist. From this ancient romance the story has crept into some of our old chronicles; but the original passage may be seen at large in the introduction to the third volume of *Reliques of Ancient Poetry*. [An abstract with certain passages in full is also contained in Ellis's *Specimens of Early English Metrical Romances*, vol. ii, pp. 186–290. That portion relative to Richard's combat with the lion will be found on p. 206 et seq. Ellis, in his Introduction, says that the earliest edition is that of W. de Worde, 1509.—ED.]—GREY quotes the following account from Rastell's *Pastyme of People*, 1529: 'It is sayd that a lyon was put to kynge Rycharde, beyng in prison to have deuoured hym; and when the lyon was gapyng he put his arme in his mouth, and pulled the lyon by the harte so harde that he slewe the lyon, and therefore some say he is called Rycharde Coure de Lyon. But some say he is called Coure de Lyon because of his boldnesse and hardy stomake,' [ed. Dibdin, p. 171].—FARMER: I have an old black-letter *History of Lord Faulconbridge* whence Shakespeare might pick up this circumstance.—[MALONE says that the earliest edition of this *History* is 1616. See *Appendix: Source of Plot.*—ED.]—MALONE: In Heywood's *Downfall of Robert, Earl of Huntington*, 1601, there is a long description of this fabulous achievement, [ed. Haz.-Dods., viii, 178]. The same story is told by Knighton, inter Decem Scriptores, and by Fabyan, who calls it a *fable*, [ed. Ellis, p. 304]. It probably took its rise from Hugh de Neville, one of Richard's followers, having killed a lion when they were in the Holy Land; a circumstance recorded by Matthew Paris.

283, 284, 286. *thee . . . thou . . . thee*] PAGE: Observe the use of 'you' and 'thou' in this speech. When he is speaking to her as a lady—'Madam,' [l. 273]—

And they fhall fay, when *Richard* me begot, 287
 If thou hadst fayd him nay, it had beene finne;
 Who fayer it was, he lyes, I fay twas not.

Exeunt. 290

289. *fayer it was, ... I fay twas*] Ff, Rowe, Pope, Dyce, Cam.+ . *says, it was ... I say, 'twas* Theob. et cet.

he uses the complimentary 'you'; when he addresses her as 'mother,' he employs the familiar 'thou,' and continues it to the end of the speech.

289. *Who . . . twas not*] HALLIWELL: This is confused even to contradiction. The Bastard says that he will show his mother to his new royal kindred, and they shall say if she had said nay to Richard it would have been sin; he then adds, who says it was a sin, lies; for I say it was not. The meaning intended by the Poet is, who says the yielding to Richard was a sin, lies; I say 'twas not a sin to yield to his begetting me.—VAUGHAN (i, 10): 'Who says it was'—what was? 'I say 'twas not'—what was not? The stanza is nonsense as the last line now stands, unless, although the first 'it' before 'had been sin' must refer to 'said him nay,' the second 'it' before 'was' without any intervening antecedent be by an unwarrantable license applied to 'Richard me begot,' in the sense 'Whoever says that when Richard begot me a sin was committed.' Shakespeare unquestionably wrote 'Who says "ay" was, he lies; I say 'twas not.' We have the same contrast below: 'If you say ay, the king will not say no,' [III, iii, 188]. 'Aye' is constantly in the old copies printed as it was written, 'i'; 'i,' however, being mistaken for the first personal pronoun which could make no sense, or, being misread, was changed into 'it' by the simple addition of a letter. The poet's meaning is clear—'They shall declare that if you had said Richard "nay" it would have been sin, and if anyone of them maintains, on the contrary, that your saying Richard "ay" was a sin,—he lies; I say it was no sin.'—IVOR JOHN: Vaughan's suggestion seems quite un-Shakespearean. Still literally the stanza *is* nonsense in its present shape. The meaning is obvious, but we arrive at it by wresting round the 'it' in the last line to mean Lady Faulconbridge's surrender to Cœur-de-lion.—[Vaughan's suggestion is not only 'quite un-Shakespearean,' as John says, but it is, I think, far from being an 'unquestionable' reading. The first, and principal, objection to it is, that it depends wholly on the eye and not on the ear—the printed word, not the word as uttered. Would any auditor comprehend the meaning at once, and understand that the 'I' in the last line was the affirmative and not the personal pronoun? It is but necessary to repeat the line with Vaughan's emendation, as it might be uttered on the stage, to realise that the phrase would be incomprehensible in the sense Vaughan suggests. Secondly, Vaughan's explanation of the origin of the error in this line weakens, rather than strengthens, his argument; that the affirmative 'ay' was almost universally represented in print by the single letter *I*—and doubtless also in MS.—is so well known as to require no corroboration, but Vaughan would, I think, find some difficulty in furnishing an example wherein 'ay' was represented by the lower case 'i' and not the capital; the Folio text in the line he quotes from this play reads, 'If you say, I.' Ivor John's explanation of this very elliptical sentence must commend itself, although, as he says, 'the meaning is obvious.'—Ed.]

Scæna Secunda.[*Act II. scene i.*]

Enter before Angiers, Philip King of France, Lewis, Dauphin, Austria, Constance, Arthur. 2

1. *Scæna Secunda.*] Ff, Rowe i, Fleay. Act I, Scene iii. *Dono.* Act II, Scene i. Rowe ii. et cet.

Scene: The French King's Tent. *Dono.* Before the Walls of Angiers. Rowe et cet. (subs.).

2, 3. *Enter...Arthur.*] Ff. *Enter* Philip, King of France, Lewis the Dauphin, the Arch-Duke of Austria, Constance, and Arthur. Rowe, +. Drums, &c. *Enter* Austria, and Forces, on one side: on the other King Philip of France

and his Power; Lewis, Arthur, Constance, and Attendants. Capell, Cam. +. *Enter* on one side, the Archduke of Austria and Forces; on the other Philip, King of France, and Forces, Lewis, Constance, Arthur and Attendants. Mal. et cet.

2, 3. Lewis, Dauphin,] Ff, Fle. Louis, Dyce, Hal. Wh. i. (through-out).

3. Austria,] Anstria Booth reprint, Furnivall (Old Spel. Sh.).

1. *Scæna Secunda*] In the Folios this is the second scene of Act I, but as all modern editions subsequent to Rowe ii. make this the first scene of Act II, this latter arrangement is here adopted merely in order to facilitate reference to the modern editions.—Ed.

Act II. scene i.] F. GENTLEMAN (*Dram. Cens.*, ii, 156): We apprehend the play would have begun with much more propriety at this period, and there is not a single passage in the First Act, save King John's reply to Chatillon, that could cause taste or judgment to lament the omission of it.—BOSWELL-STONE (p. 51): The historic time of Acts II. and III. extends to nearly three years, beginning at the interview of John and Philip 'on the morrow after the feast of the assumption of our ladie' (August 16), 1199, and ending 'on Lammass daie' (August 1), 1202, when Arthur was taken prisoner by John.—MOORE-SMITH: In spite of the fact that in the opening scene of the play Arthur's claim is represented as a just one, and John as a usurper, the present scene by no means enlists sympathy on behalf of Arthur's supporters. The very words in which Philip [Lewis] introduces Austria as the cause of the early death of Richard Cordelion are as a warning to the audience not to find their heroes here.

2. Angiers] 'Angers, or Angiers, anciently Juliomagus, Andegavum, and Andes, the capital of the government of Anjou, in France, situated a little above the place where the little rivers Loire and Sarte fall into the Mayenne; which last river divides this city into two parts. Its ancient name it had from Julius Cæsar, who built it. . . . The first walls of this city were raised by John, surnamed Lackland, who was king of England, and Duke of Anjou. But Prince Lewis, son of King Philip Augustus, and afterwards King Lewis VIII, demolished these walls. His son and successor, St. Lewis, built them up again in the manner in which they still are; and besides these, it is surrounded with antique fortifications.'—*Shakespeare Illustrated*, vol. i, p. 79.—MOBERLY: Shakespeare well divines the character of this city, the cradle of the Plantagenets, warlike and powerful, a bulwark of France against the Dukes of Bretagne. M. Michelet remarks that its architecture even now shows

Lewis. Before Angiers well met braue Austria,

4

4, 21. Lewis.] K. Phi. Theob. conj. 4. Austria,] Ff, Rowe i. Austria!
(Nichols, ii, 388), Dyce ii, iii, Col. iii, Huds. ii. Austria. Rowe ii. et cet.
Huds. ii, Wh. ii, Words. Dono. Craig.

traces of this character, the walls of its cathedral being covered not with sculptured saints, but with armed warriors.

4. Lewis] THEOBALD (*Nichols*, ii, 388): Why does the Dauphin take upon him to anticipate his father in welcoming Austria, and his father here in presence? I doubt not but this speech should be placed to King Philip.—[This conjecture, made in a letter to Warburton in 1729, Theobald did not repeat in either his first or second editions.—ED.]—COLLIER (ed. ii.): It has been suggested, with some plausibility, that the King of France ought to open this scene, and that such is usually the case when Shakespeare introduces a king on the stage. This rule is by no means without exception, and, of course, we do not feel authorised upon mere speculation to alter the invariable regulation of the Folios.—[In his ed. iii. Collier assigns this and the next speech, l. 21, to Philip, and says that the prefix 'Lewis' is doubtless an error, since the tenor of this speech and others shows that it belongs to Philip and not to Lewis.—ED.]—W. W[ILLIAMS] (*Parthenon*, 16 August, 1862, p. 506): This speech is given to *Lewis*, although the line 'At our importance hither is he come' is alone sufficient to show to whom it should belong. Again, after a few words from Arthur to the Duke, Lewis patronisingly commends him as 'A noble boy.' Yet we know that these young princes were about the same age and had been educated together. This blind adherence to the prefixes of the Folio (elsewhere admittedly most inaccurate) appears to have arisen from Shakespeare having crowded into this drama the events of several years. In the later acts Lewis plays a conspicuous part and heads the invasion of England; but at the period in question he was a mere youth, and was evidently so considered by the dramatist. If we read the whole of this scene carefully we can hardly fail to perceive that Lewis is not intended to speak until called upon to express his sentiments with regard to marrying the Lady Blanch. When King John proposes the marriage to King Philip, the latter addresses his son by 'What say'st thou, boy?' and King John afterwards asks 'What say these young ones?' How, consistently with real or dramatic decorum, could a 'beardless boy,' a cockered silken wanton, as Lewis is described by Faulconbridge, be *the first* to welcome the Duke of Austria before Angiers, and this in the presence of his father, the King of France? The first speech given to King Philip in the received text commences with 'Well, then, to work,' and implies that he had previously spoken. With a few unimportant exceptions Shakespeare invariably makes his monarchs and great personages open and conclude the dialogue whenever they appear. This further exception in *King John* would be a strange and most suspicious instance of the reverse. I may add, too, that in the old play, *The Troublesome Raigne*, the corresponding speech is assigned, and with undeniable propriety, to King Philip.—[On the authority of Dyce the Shakespearean notes in *The Parthenon* (a weekly publication discontinued in 1863) are assigned to Mr W. W. Williams. The name does not appear in the *Dictionary of National Biography*, in *Allibone's Dictionary of Authors*, or in Jagard's *Bibliography*.—ED.]—C. & M. COWDEN CLARKE: In our previous editions we left the speech assigned [as in the Folio] under the impression that the forward part taken elsewhere by the Dauphin in the French political procedure warranted

[4. Lewis]

the assumption that here he takes the initiative, even in his father's presence. But on more mature consideration of the whole question (besides bearing in mind the frequent errors in prefixes made by the Folio), we think there is little doubt that King Philip is the speaker here. The expression 'At our importance hither is he come,' which we imagined might be spoken by Lewis in his royal father's name and his own, is, we confess, more consistent with the regal style put by Shakespeare into the mouths of his monarchs. Moreover, the word 'boy,' addressed to Arthur, makes for the belief that it is the French king who speaks, and not Lewis; since the latter is himself called by his father 'boy' further on in this same scene, and one so young would probably not use this epithet. The same argument applies to the next speech but one—'A noble boy'—which has also the prefix '*Lewis*' in the Folio, but which, from its tone of protection, seems properly to belong to the king.—FLEAY (*Introd.*, p. 28): In this scene, ll. 4–204, the King of France is called '*Lewis*' in the text, l. 153, and in the prefixed names, lines 4, 21, 160. In this scene only are some of his speeches assigned to *King* simply. Editors have tried emendation unsuccessfully. They either make *Lewis* two syllables, or *Philip* one; neither of which are admissible in the metre of this play. It seems more reasonable to infer that these two hundred lines and also III, ii, 1–10 were inserted hurriedly after the rest of the play had been written. This would also account for the confusion in the division into acts and scenes. The metrical test, which shows only two rhymes in these two hundred lines, and no rhyme in III, ii, confirms this conjecture; and when we consider that the passage alluding to the English fleet of 1596 (ll. 76–79) is also contained in these lines, I feel little doubt that these subsequent insertions were made after Hamnet's death, and that the blunders of *Philip* for *Richard* and *Lewis* for *Philip* are to be attributed to the confusion caused by grief in Shakespeare's mind. None but those who have had to write compulsorily under similar bereavements can tell how errors do creep in at such times. That the errors remained uncorrected causes no difficulty, for this play was not printed during Shakespeare's life, and its probable revivals in 1611 and 1622 took place after his retirement from the theatre, according to the most probable chronology, which gives 1611 for the production of his last complete play; the two plays produced afterwards being finished by Fletcher. The excision of the character of Essex from this play may also have been made after August, 1596, and with the same want of care; which would account for his name being left in the prefix to I, i, 51.—BRANDES (i, 174): All the scenes in which Arthur appears are contained in the older play, and, among the rest, the first scene of Act II, which seems to dispose of Fleay's conjecture that the first two hundred lines were hastily inserted after Shakespeare had lost his son. Nevertheless almost all that is gracious and touching in the figure is due to the great reviser. [See III, iv, 98 and notes thereon.—ED.]—MISS C. PORTER: The main dramatic object is to let the audience know the relation of Austria to Richard the Lionheart, and thereby to Faulconbridge, as well as to Arthur. But the most skilful way is to give the information to one in the play who does not know its relation to himself, and also to make this subsidiary matter a mere preliminary to the main business,—the attack on Angiers, the hearing of Chatillon, the reception of John, etc.,—in all of which the King leads necessarily. By means of this change [from King Philip, as in the older play, to Lewis], moreover, the two new characters of whom the audience has before heard nothing—Lewis and Austria—are both at once introduced and time

Arthur that great fore-runner of thy bloud, 5
Richard that rob'd the Lion of his heart,
 And fought the holy Warres in *Palestine*,
 By this braue Duke came early to his graue: 8

5. Arthur] Ff. Arthur! Pope,+. Arthur, Rowe et cet.

is saved. Shakespeare's speaker is not 'welcoming Austria,' but bidding little Arthur to welcome him, and the speech is recast [from the older play] to suit abridgement and new uses.

4. Before Angiers . . . Austria] ROSE (*Sh. Soc. Trans.*, 1880, p. 49): If we want to be sure of Shakespeare's method of work we cannot do better than look at him actually in the workshop; not creating beings of his own, but improving, dovetailing together, planing down, or filling out other men's faulty work; adapting old plays, that is, and putting any amount of honest toil into the business. . . . Take a very small example: In reading the old *Troublesome Raigne of John* it struck me that after the first scene, when all the English characters had gone off and the French came on, the audience must be puzzled, for the first dozen lines or so, to know where they were and whom they had before them. It was a small enough matter, and the uncertainty would not last very long; yet I thought I would see whether Shakespeare was more or less careful in such things. I found that in his *King John* the very first line spoken on the entry of the French was this: 'Before Angiers well met, brave Austria!' In six words the place and person were set before the audience!

4. Angiers] B. DAWSON (*Sh. Soc. Trans.*, 1887, p. 172), in speaking of Shakespeare's accentuation of proper nouns, shows that the accent is on the first syllable of Angiers in all cases where it occurs in this play, and he 'therefore claims "Angiers" as a Spondee in the present line. It consists of Iamb, three Spondees, Iamb; for as beat falling upon the *a* of "Austria" (which has neither accent nor emphasis) indisputably makes the line end in an Iamb, so surely may beat falling upon the *-gers* of *Angiers* (also without accent or emphasis) make it a Spondee.'—[It is, I think, reasonable to suppose that the *g* is here soft, as in the somewhat similar name Algiers.—Ed.]

5. fore-runner of thy bloud] WRIGHT: By some strange carelessness Shakespeare here makes Arthur in the direct line of descent from Richard. [See note by MOBERLY, l. 16.]

6. rob'd the Lion of his heart] See note on I, i, 280.

8. By this braue Duke] CAPELL (i, pt 1, p. 121): A great falsification of history; and a wilful one certainly, for the purpose of blending two characters, and giving spirit to the Bastard's resentment which follows presently. Richard's chronicle story,—so much of it as concerns the explanation of Shakespeare,—is this: That, in his return from the Palestine wars, he was drove ashore on an enemy's country—the Duke of Austria—was discover'd by him and imprison'd, but purchas'd his liberty at last by a great ransom, his prisoner dying soon after by a fall from his horse; that, warring some years after in France, he was kill'd by an arrow before the castle of a vicount of Lymoges, which vicount in some other encounter was kill'd by the Bastard. . . . Shakespeare revives Austria, and makes him Lymoges too; brings him so intitl'd to Angiers in the spoil of his prisoner, whose death he attributes to him, and kills him then by the Bastard in revenge of that death.—

And for amends to his posteritie,
 At our importance hether is he come, 10
 To spread his colours boy, in thy behalfe,
 And to rebuke the vsurpation
 Of thy vnnaturall Vncle, English *John*,
 Embrace him, loue him, giue him welcome hether.
Arth. God shall forgiue you *Cordelions* death 15
 The rather, that you giue his off-spring life,
 Shadowing their right vnder your wings of warre: 17

9. *And*] *And*, Cap. et seq.

10, 14. *hether*] Fl. *hither* Ff. et cet.

10. *is he*] *he has* Words.

12. *vsurpation*] *usurpation* Fle.

13. *Vncle*,] *Uncle* F₃F₄.

John,] Ff. John. Rowe, +, Ktly,

Del. Neils. John: Cap. et cet.

15. *Cordelions*] F₂F₃. *Cordellion's* F₄,

Rowe, Del. Fle. *Cœur-de-lion's* Pope
 et cet.

16. *rather, that*] *rather that* F₄, Rowe i,

Wh. i, Cam. +, Huds. ii.

17. *their*] *his* Coll. MS.

STEEVENS: The old play, [*The Troublesome Raigne*], led Shakespeare into this error of ascribing to the Duke of Austria the death of Richard. [*Ibid.*, note on III, i, 44.] In the person of Austria Shakespeare has conjoined the two well-known enemies of Cœur-de-lion. Leopold, Duke of Austria, threw him into prison in a former expedition (in 1193); but the castle of Chaluz, before which he fell (in 1199), belonged to Vidomar, viscount of Limoges; and the archer who pierced his shoulder with an arrow (of which wound he died) was Bertrand de Gourdon. The editors seem hitherto to have understood Lymoges as being an appendage to the title of Austria, and therefore enquired no further about it. Austria in the old play (printed in 1591) is called Lymoges, the Austrich duke. With this note I was favoured by . . . my friend Henry Blake, Esq.—MALONE: Harding says, in his *Chronicle*, that the cause of the quarrel was Richard's taking down the Duke of Austria's arms and banner, which he had set up above those of the King of France and the King of Jerusalem. The affront was given when they lay before Acre in Palestine, [ed. Ellis, p. 264]. Fabian says that Richard 'toke from a knight of the Duke of Ostrich the sayd dukis banner, & in despyte of the sayd duke, trade it under foote, and dyd unto it all the despyte he myght,' [ed. Ellis, p. 301]. This circumstance is alluded to in the old *King John*, where the Bastard, after killing Austria, says: 'And as my father triumph'd in thy spoils, And trod thine ensigns underneath his feet.'

10. *importance*] JOHNSON: That is, *importance*. Compare: 'Maria writ The letter at Sir Toby's great importance.'—*Twelfth Night*, V, i, 371.—[According to SCHMIDT (*Lex.*) these are the only examples of Shakespeare's use of 'importance' in this sense.—ED.]

16. *off-spring*] DELIUS thinks that by 'off-spring' Arthur here means not himself, but rather the whole of Richard's family collectively, as is shown by the use of 'their' in the next line.—MOBERLY: Of course Arthur was only nephew to Richard I, not his 'offspring.' Yet Shakespeare is only following the style of official documents in which kings are held to be *descended* from their predecessors. So even Henry VII. repeatedly speaks of 'our royal progenitor, King Edward the Fourth.'

17. *Shadowing*] WRIGHT: That is, *sheltering*. Compare: 'Behold, the Assyrian

I giue you welcome with a powerlesse hand, 18
 But with a heart full of vnstained loue,
 Welcome before the gates of *Angiers* Duke. 20
Lewis. A noble boy, who would not doe thee right?
Aust. Vpon thy cheeke lay I this zelous kisse,
 As feale to this indenture of my loue:
 That to my home I will no more returne
 Till *Angiers*, and the right thou hast in *France*, 25
 Together with that pale, that white-fac'd shore,
 Whose foot spurnes backe the Oceans roaring tides,
 And coopes from other lands her Ilanders,
 Euen till that *England* hedg'd in with the maine,
 That Water-walled Bulwarke, still secure 30

18. *powerlesse*] *powerless* Pope, +
 (—Var. '73).

19. *vnstained*] *unstained* Dyce, Sta.
 Fle. Huds. ii, Words. *unstrained* Coll.
 ii, iii. (MS.). *unfeigned* Bailey (ii,
 244).

20. *Angiers*] *Angiers*, F₄.

21. *A noble boy,*] Ff, Rowe i, Fle. A
noble boy! Rowe ii. et cet.

23. *As*] A. Johns. Var. '73.

25, 29, 32, 33, 36. *Till*] *Till* Rowe,
 Pope, Han. Cap. Var. '78, '85.

28. *Ilanders*] *Ilanders* F₃F₄.

29, 32. *Euen*] *Ev'n* Pope, Theob. Han.
 Warb. Johns. Fle.

29. *England*] *England*, F₄.

30. *Water-walled*] *water-walled* Dyce,
 Sta. Fle. Huds. ii, Words. Dono.

was a cedar in Lebanon with fair branches, and with a shadowing shroud.'—
Ezekiel, xxxi, 3. So 'shadow' is used in the sense of shelter, protection in 2 *Henry*
IV: 'Alack what mischiefs might he set abroad In shadow of such greatness!'—
IV, ii, 14.

17, 18. their right . . . powerlesse hand] THÜMMEL (*Jahrbuch*, x, p. 8) points
 out that this is Arthur's only attempt at politics as an heir to the throne, and, even
 so, the young Prince hastens to modify the slight force of his greeting by words
 which are anything but political, inasmuch as he asserts his own lack of power.

19. *vnstained*] COLLIER (*Notes & Emend.*, p. 201): The love of such a child would,
 of course, be 'unstained'; what he meant to say, according to the MS. Corrector,
 was that he bade Austria welcome with a heart full of love, which without effort
 flowed from it: 'with a heart full of *unstrained* love.'—SINGER (ed. ii.): The antithesis
 of the hand without *power*, but love without *stain*, is both lucid and forcible.
 Collier's MS. Corrector substitutes *unstrained*, which, in the sense of *unconstrained*,
 would be plausible, but Shakespeare twice applies *strained* to love and to faith and
 troth as expressive of *purity*; the implied sense is, therefore, not suitable to Shake-
 speare's phraseology.—DYCE (ed. ii, p. 78): Against [the MS. Corrector's] very
 plausible alteration Mr Knight (*Spec. of the Stratford Shakspeare*, p. 2) has adduced
 from *Pericles*: 'my unspotted fire of love.'—I, i, 53. Compare, too, a passage of
 the present play: 'And the like tender of our love we make, To rest without a spot
 for evermore.'—V, vii, 115. [The above quotation from *Pericles* Knight did not
 include among the *Various Readings* when the Stratford Shakspeare was published
 in 1854. The *Specimen* appeared in 1853; and was later issued, with some addi-
 tional matter, under the title *Old Lamps or New?*—ED.]

26-31. that white-fac'd shore . . . forreine purposes] IVOR JOHN: This speech

And confident from forreine purpofes,
Euen till that vtmoft corner of the Weft
Salute thee for her King, till then faire boy
Will I not thinke of home, but follow Armes.

Const. O take his mothers thanks, a widdows thanks,
Till your ftrong hand fhall helpe to giue him ftrength,
To make a more requitall to your loue.

Auf. The peace of heauen is theirs y lift their swords
In fuch a iuft and charitable warre.

King. Well, then to worke our Cannon fhall be bent

31. *forreine*] *forraine* F₂. *forrain.* cet.
foreign F₄.

32. *vtmoft*] *outmoft* F₄. Rowe, +.

33. *King.*] Ff, Pope, +. *King*; Rowe
et cet.

35. *O take*] Ff, Rowe, Pope, Fle. *O!*
take Coll. Huds. i, Del. Craig. *Oh!*
take Ktly. *O, take* Theob. et cet.

38. *heauen*] *Heav'n* Rowe, + (—Var.
'73), Fle.

y] *who* F₄, Rowe, +. *that* F₂F₃ et

40. *King.*] K. Philip. Rowe et seq.
(subs.).

then to worke] F₂F₃. *then to work,*
F₄. *then, to work,* Rowe. *then to work,*
Pope. *then, to work.* Coll. Wh. i, Ktly,
Huds. ii, Del. Rlfe, Dono. *then, to*
work! Neils. *then, to work;* Theob. et
cet.

Cannon] *engines* Pope, Theob.
Han. Warb. Johns.

recalls Gaunt's dying words in *Richard II*, and may have some bearing on the question of the dating of *King John* and *Richard II*.

31. *forreine purposes*] MOBERLY: In 1599, which was certainly *about* the time when this play was written, great preparations were being made against a new invasion from Spain, from which the Spaniards hoped better things than had come from the Armada eleven years before. Probably the burst of patriotism from Leopold's lips may be due to Shakespeare's feeling about the invasion, and introduced into the play some time after its first composition.

35. *a widdows thanks*] MALONE: This was not the fact. Constance was at this time married to a third husband, Guido, brother to the Viscount of Touars. She had been divorced from her second husband, Ranulph, Earl of Chester.

36. *shall helpe*] For other examples of the future tense used where we should use the infinitive or subjunctive, see, if needful, ABBOTT, § 348.

37. *a more requitall*] That is, *a greater*. For other examples, see Shakespeare *passim*.—DELIVS says that a more rational construction is here to consider 'more' as composite directly connected with 'requital,' as in 'her best is better'd with a more delight.'—*Ven. & Ad.*, l. 10.

40. *Cannon*] See note on I, i, 31.

40. *bent*] WRIGHT: That is, *aimed, directed*. The terms of archery were applied to other weapons than the bow. So of a cannon, as here, in 3 *Henry VI*: 'To bend the fatal instruments of war Against his brother and his lawful king.'—V, i, 87. And in Stow's *Annales*: 'The same night, and the next morning, he bent seauen great peeces of Ordinance Culuerings, and Demi Canons, full against the foote of the Bridge and against Southwarke.' Also of a sword, as in *Richard III*: 'Queen Margaret saw Thy murderous falchion smoking in his blood; The which thou once didst bend against her breast.'—I, ii, 95.

Against the browes of this resisting towne, 41
 Call for our cheefest men of discipline,
 To cull the plots of best aduantages:
 Wee'll lay before this towne our Royal bones,
 Wade to the market-place in *French*-mens blood, 45
 But we will make it subiect to this boy.

Con. Stay for an answer to your Embassie,
 Left vnaduis'd you staine your fwords with blood,
 My Lord *Chattilion* may from *England* bring
 That right in peace which heere we vrgе in warre, 50
 And then we shall repent each drop of blood,
 That hot rash haste fo indirectly shedde. 52

41. *towne*,] Ff, Rowe, +, Coll. Huds.
 ii. *town*.—Cap. et cet.

43. *aduantages*:] *advantages*. Rowe,
 Pope, +, Coll. i, ii, Wh. i, Ktly, Huds.
 Del. Rlfe, Dono.

44. *Wee'll*] *We'l* F₃. *We'll* F₄.

45. *French-mens*] F₂F₃. *French-*
mens' Theob. ii, Warb. Johns. Var. '73.
Frenchmen's Cap. et seq.

45, 51. *blood*] *blood* F₃F₄.

48. *blood*,] *blood*, F₃F₄. *blood*. Rowe,
 Pope, +, Coll. Wh. i, Ktly, Huds. Del.
 Rlfe, Neils. Craig.

49. *Chattilion*] Ff, Rowe. *Chatilion*
 Pope, Theob. Han. Warb. *Chatilion*
 Cap. Var. '73, Ktly, Fle. *Chatillon*
 Johns. et cet.

52. *indirectly*] *indiscreetly* Coll. ii, iii.
 (MS.), Sing. ii, Ktly.

43. To cull . . . aduantages] HENLEY: That is, to mark such stations as might most over-awe the town.—WRIGHT: To select the positions which are most favourable for attack.

46. But we will make it] That is, *unless* or *except* we make it. Compare, perhaps, 'No jocund health that Denmark drinks today, But the great cannons to the clouds shall tell.'—*Hamlet*, I, ii, 126.

52. indirectly] COLLIER (*Notes & Emend.*, etc., p. 201): The MS. corrector says that we ought to read, 'indiscreetly shed.' Nevertheless, our great Poet sometimes uses 'indirectly' in a peculiar manner.—SINGER (*Sh. Vind.*, p. 84) rather grudgingly admits that this change is to be commended as having the 'character of correction of a printer's error.'—ANON. (*Blackwood's Mag.*, Sept., 1853, p. 304): 'Indirectly' is Shakespeare's word. The MS. corrector suggests *indiscreetly*—a most unhappy substitution, which we are surprised that the generally judicious Mr Singer should approve of. *Indiscreetly* means imprudently, inconsiderately. 'Indirectly' means *wrongfully*, *iniquitously*, as may be learnt from these lines in *Henry V*, where the French king is denounced as a usurper, and is told that Henry 'bids you then resign Your crown and kingdom indirectly held From him the native and true challenger.'—III, i, 275. It was certainly the purpose of Constance to condemn the rash shedding of blood as something worse than indiscreet—as criminal and unjust—and this she did by the term 'indirectly' in the Shakespearean sense of that word.—[On the authority of Furnivall this anonymous review of Collier's volume has been ascribed to W. N. Lettsom (*N. & Q.*, 1877, V, vii, 224); but evidently through some error, since Dyce, who in his second ed. gives several notes by Lettsom, also quotes from these remarks made by the anonymous reviewer.

Enter Chattilion.

53

King. A wonder Lady : lo vpon thy wifh
 Our Meffenger *Chattilion* is arriu'd,
 What *England* faies, fay breefely gentle Lord,
 We coldly paufe for thee, *Chatilion* fpeake,

55

57

54. wonder Lady: lo] wonder, Lady;
 lo F₄. wonder, Lady! lo! Rowe, Ktly.
 wonder, Lady! lo, Pope, Theob. Han.
 Warb. Cap. wonder, lady: lo, Fle.
 wonder, lady!—Lo, Johns. et cet.

55. Chattilion] Rowe. Chattillon F₂.
 F₃. Chattillon F₄. *Chatilion* Pope,
 Theob. Han. Warb. *Chatillion* Cap.
 Var. '73, Ktly, Fle. *Chatillon* Johns.
 et cet.

55. arriu'd,] Ff, Rowe, Pope, Theob.
 Han. Warb. *arriu'd* Dyce, Hal. Cam.
 +, Rlfe, Words. Neils. *arrived*.—
 Johns. et cet.

57. *thee*,] *thee*. Rowe, Pope, +. *thee*;
 Cap. et seq.

Chatilion] Pope, Theob. Han.
 Warb. *Chatillion* Ff, Cap. Var. '73,
 Ktly, Fle. *Chattilion* Rowe. *Chatillon*
 Johns. et cet.

In the present instance, after giving the foregoing comment, Dyce quotes the following by Lettson: 'Read *indiscreetly* with Collier's Corrector. Staunton would have it that "indirectly" may mean *wrongfully*; but *wrongfully* would make much more sense here than *indiscreetly*.' It will be seen that this is in complete contradiction to the opinion of the anonymous reviewer.—ED.]—R. G. WHITE (*Sh. Scholar*, p. 298): There can be no doubt of the propriety of the correction [*indiscreetly*]. The *Constable* begs them to 'stay for an answer,' 'lest *unadvised*' they stain their swords with blood; and, in addition to this, the use of 'so' indicates that *indiscreetly* and not 'indirectly' was the word. 'That rash, hot haste so indirectly shed' is not sense. The typographical error might easily have been made.—[Is it not passing strange that so careful and conscientious an editor as White should herein make such a curious blunder as to ascribe this speech to the '*Constable*'? There is, of course, no such character in the whole play as the Constable of France which was evidently in White's mind; he was misled doubtless by the prefix *Const*. It will also be noticed that he quotes the line 'That rash, hot,' etc., whereas it reads: 'hot, rash.' In his edition a few years later White explains 'so indirectly' as here meaning 'so from the purpose, so extravagantly, and therefore wantonly'; and characterises the correction *indiscreetly* as 'a somewhat plausible emendation.'—ED.]—IVOR JOHN: 'Indirectly' generally means *underhandedly* in Shakespeare. Compare: 'Indirectly and directly too Thou hast contrived against the very life.'—*Mer. of Ven.*, IV, i, 359. The meaning here is nearer to *indiscreetly* than to *underhandedly*, although precipitating a fight before the return of a possibly peaceful answer from the opponent might be called 'indirection' by an honourable soldier. Cotgrave has '*Indirectement*: in-directly . . . by unfit means.'

54. A wonder Lady] JOHNSON: The wonder is only that Chatillon happened to arrive at the moment when Constance mentioned him; which the French king, according to a superstition which prevails more or less in every mind agitated by great affairs, turns into a miraculous interposition, or omen of good.

57. coldly] MOBERLY: That is, in unwilling inaction (not in the mere sense of 'tranquilly').—WRIGHT: Calmly, without passion or feverish impatience. Compare *Rom. & Jul.*, 'Either withdraw unto some private place, And reason coldly of your grievances, Or else depart.'—III, i, 55. And *Much Ado*: 'Bear it coldly but till midnight, and let the issue show itself.'—III, ii, 132.

Chat. Then turne your forces from this paltry siege, 58
 And stirre them vp against a mightier taske:
England impatient of your iust demands, 60
 Hath put himfelfe in Armes, the aduerse windes
 Whose leifure I haue staid, haue giuen him time
 To land his Legions all as foone as I:
 His marches are expedient to this towne,
 His forces strong, his Souldiers confident: 65
 With him along is come the Mother Queene,
 An Ace stirring him to bloud and strife, 67

58. *paltry*] *paultry* F₁, Rowe, +.
 59. *taske*:] *task*. F₁, Rowe et seq.
 60. *England*] *England*, F₁, Rowe et

seq.
 61. *Armes*,] Ff, Rowe. *arms*. Dono.
 Neils. *arms*; Pope et cet.

62. *staid*] *stay'd* Cap. Coll. Dyce,
 Hal. Wh. Cam. +, Del. Fle. *stayed*
 Dono.

giuen] *giv'n* Pope, + (—Var. '73),
 Fle.

63. *as I*:] *as I*. Rowe, Pope, +, Coll.
 Wh. i, Ktly, Huds. Del. Dono.

65. *confident*:] *confident*. Rowe et seq.
 66. *Mother Queene*] *Mother-Queen* F₁
 et seq.

67. *An*] *As* Coll. MS.
Ace] *Ate* Rowe, Cap. Glo. Wh. ii,
 Neils. Craig. *Até* Wh. i, Huds. *Até*,
 Pope et cet.

strife,] Ff, Rowe ii. *strife*. Rowe i,
 Pope, +. *strife*; Cap. et cet.

64. *expedient*] That is, *quick*, *expeditious*. Compare l. 239 below, and for other examples, see SCHMIDT (*Lex.*, s. v. b.).

67. *An Ace*] STEEVENS: 'Até' [see *Text. Notes*] was the Goddess of Revenge. This image might have been borrowed from the celebrated libel, called *Leicester's Commonwealth*, originally published about 1584: 'She standeth like a fiend or fury, at the elbow of her Amadis, to stirre him forward when occasion shall serve.'—[ed. 1641, p. 91. Seyffert (*Dict. of Classical Ant.*, ed. Nettleship, Sandys, s. v. *Ate*) says: 'According to Homer, the daughter of Zeus; according to Hesiod, of *Eris* or *Strife*. She personifies infatuation; the infatuation being generally held to imply guilt as its cause, and evil as its consequence. . . . In later times *Até* is transformed into an avenger of unrighteousness, like *Diké*, *Erinys*, and *Nemesis*.'—Ed.]—WALKER (*Crit.*, ii, 274) remarks that the corruption of *t* into *c* is frequent in old books, giving as examples the present line and 'Thus placed in habiliments of war,' for *plated*.—*Richard II*, Folio, p. 25, col. 2.—CRAIK (p. 299), in a note on *Jul. Caes.*, III, i, 271, 'With *Até* by his side,' says that 'this Homeric goddess had evidently taken a strong hold on Shakespeare's imagination'; in corroboration Craik quotes the present line from *King John* and 'You shall find her the infernal *Até* in good apparel.'—*Much Ado*, II, i, 263; also, 'More *Atés*, more *Atés*; stir them on! stir them on!'—*Love's Labour's*, V, ii, 694. 'Where,' asks Craik, 'did Shakespeare get acquainted with this divinity, whose name does not occur, I believe, even in any Latin author?'—[In the note on 'Até in good apparel,' *Much Ado*, this edition, the EDITOR, after giving the foregoing note by Craik, suggests that Shakespeare 'might have learned about *Até* in Spenser,' and W. A. WRIGHT quotes from *The Faerie Queene*, IV, i, 19–30, wherein the description of *Até* and her dwelling occurs. *Ate* is mentioned several times throughout this Book of *The Faerie Queene*, and always as the instigator of strife and turmoil, as thus: 'Her

With her her Neece, the Lady *Blanch of Spaine*, 68
 With them a Bastard of the Kings deceast,
 And all th'vnfetled humors of the Land, 70
 Raff, inconsiderate, fiery voluntaries,
 With Ladies faces, and fierce Dragons spleenes,
 Haue sold their fortunes at their natieue homes,
 Bearing their birth-rights proudly on their backs, 74

69. *Kings*] *King* Ff, Rowe, Pope, +,
 Cap. Var. '78, '85, Rann, Steev. Var.
 '03, '13, Huds. ii.

deceast] *deceast*'d F₃F₄, Rowe et
 seq.

70. *th'vnfetled*] Ff, Rowe, Pope, +,
 Coll. Wh. i, Dyce ii, iii, Fle. *the un-*
settld Cap. *the unsettled* Var. '73 et cet.

71-75. *Raff...heere*:] Om. Donovan.

71, 72. In parentheses Ktly, Sta.

Dyce ii, iii, Huds.

71. *inconsiderate*] *inconsid'rate* Pope,
 +.

fiery] *fiery* Mal. Steev. Var. '21.

voluntaries] *Volunteers* F₄, Rowe i.

72. *Ladies...Dragons*] *ladies'...drag-*
ons' Theob. ii. et seq.

74. *birth-rights*] F₂, Cap. *birth-right*
 F₃F₄. *birthright* Rowe, Pope, Han.
birthrights Theob. et cet.

name was Até, mother of debate And all dissension, which dayly grow
 Amongst fraile men, that many a publike state And many a priuate oft doth
 ouerthrow.'—ed. Grosart, IV, i, ll. 168-171; again, 'Thereto him Até stird, new
 discord to maintaine.'—Ibid., v, l. 203. This last is quite apposite to the present
 line in *King John*. Até is one of the *Dramatis Personæ* in *Locrine*, 1595, and there
 enacts the part of Chorus at the beginning of each Act and speaks the final speech
 as an Epilogue. In the note on the passage from *Jul. Cæs.* (quoted above) in this
 edition I hazarded the conjecture that Shakespeare may have obtained his knowl-
 edge of Até from a passage in Chapman's translation of Homer's *Iliad*, Bk xix, ll.
 91-94; this, I now see, is quite untenable. The first seven books were translated
 in 1598, but the whole of the work did not appear until 1611, which is too late either
 for any reference in *Jul. Cæs.* or in the present play. I therefore now incline to
 regard Spenser as the likely source of Shakespeare's knowledge on this point.—
 Ed.]—SINGER (*Sh. Vind.*, p. 84): The correction of 'An Ace' to *An Até*, which had
 been set right since Rowe's time, is certainly not improved by being changed to
As Até [by the MS. Corrector].

69. With them . . . deceast] MALONE: This line except the word 'With' is
 borrowed from the old play, *The Troublesome Raigne*, [see *Appendix*, p. 483, l. 68].
 Our author should have written *king*. But there is certainly no corruption, for
 we have the same phraseology elsewhere. [Compare *Pericles*: 'She was of Tyrus
 the king's daughter.'—IV, iv, 39.]

74-79. Bearing . . . Christendome] MALONE (*Chronological Order*, etc., Var. '21,
 vol. i, p. 312): Perhaps the description contained in these lines was immediately
 suggested to Shakespeare by the grand fleet which was sent against Spain in 1596.
 It consisted of eighteen of the largest of the Queen's ships, three of the Lord Ad-
 miral's, and above one hundred and twenty merchant ships and victuallers, under
 the command of the Earls of Nottingham and Essex. The regular land forces on
 board amounted to ten thousand; and there was also a large body of *voluntaries*
 (as they were then called) under the command of Sir Edward Winkfield. Many
 of the nobility went on this expedition, which was destined against Cadiz. The

To make a hazard of new fortunes heere: 75
 In brieve, a brauer choyfe of dauntlesse spirits
 Then now the *English* bottomes haue waft o're,
 Did neuer flote vpon the fwelling tide,
 To doe offence and scathe in Christendome:
 The interruption of their churlish drums 80

75. *heere*:] Ff, Rowe, Dyce, Cam.
here. Pope et cet.

76. *choyfe*] *Choice* F₄.

77. *Then*] *Than* F₄.

79. *scathe*] Ff, Rowe, Pope, +, Dyce

ii, iii, Col. iii, Huds. ii, Words. Craig.
scath Cap. et cet.

79. *Christendome*:] *christendom*. Rowe
 et seq.

fleet sailed from Plymouth on the third of June, 1596; before the end of that month the great Spanish armada was destroyed, and the town of Cadiz was sacked and burned. . . . Many of our old historians speak of the splendor and magnificence displayed by the noble and gallant adventurers who served in this expedition.

74. *birth-rights . . . on their backs*] JOHNSON: So in *Henry VIII*: '—many Have broke their backs with laying manors on them.'—I, i, 84.—[UPTON, whose *Remarks on three of Jonson's Plays* appeared in 1749, quotes (p. 65) the present passage as an allusion to the expedition of 1596, comparing it to one in *Epicæne*: 'I had as fair a gold jerkin on that day, as any was worne in the iland-voyage, or at Cadiz.'—I, iv. (ed. Gifford, p. 362). It is but fair, I think, to give Malone the benefit of the doubt that he was not aware of his having been thus anticipated.—ED.]—STAUNTON (*Introd.*, p. 391), in commenting upon the foregoing observation by Malone, which he, however, ascribes to Johnson, says: 'We must be cautious in attaching particular meaning to descriptions which would apply with equal truth to almost any expedition. The fleet which the Earls of Nottingham and Essex led against Cadiz was not the only one which had been partly manned by gentlemen. History furnishes too many instances where men "Have sold their fortunes at their native homes" that they might participate in adventures of a similar kind; and Shakespeare may have derived the materials of Chatillon's description from the chronicles of different periods and various countries.'—[The same idea occurs in Gascoigne's *Epilogus* to the *Steele Glas*, 1575: 'The elder sorte, go stately stalking on, And on their backs, they beare both land and fee, Castles and Towres, revenewes and receits, Lordships and manours, fines, yea fermes and al.' (ed. Cunliffe, i, 173).—Marshall likewise furnishes a passage from Burton, *Anat. of Melan.*, 'tis an ordinary thing to put a thousand okes, and an hundred oxen into a suit of apparel; to wear a whole manour on his back.'—Part iii, Sec. 2, Mem. 3, Subs. 3.—ED.]

77. *waft*] For other examples of the past tenses and participles of verbs ending in *t*, where the present remains unaltered, see WALKER, *Crit.*, ii, p. 324 et seq., or ABBOTT, § 242. Compare 'The iron of itself though heat red hot.'—IV, i, 69.

79. *scathe*] That is, *harm*, *injury*. Compare 'To pray for them that have done scathe to us.'—*Rich. III.*: I, iii, 317.

80. *churlish drums*] WRIGHT: The same epithet is applied to the drum in *Venus & Adonis*: 'Scorning his churlish drum and ensign red.'—I, 107.

80. *drums*] MOBERLY: As Shakespeare introduces drums at Athens and Rome, he may well use them in France in the twelfth century. The word 'timbale,'

Cuts off more circumstance, they are at hand, 81

Drum beats.

To parlie or to fight, therefore prepare.

Kin. How much vnlook'd for, is this expedition.

Auf. By how much vnexpected, by fo much 85

We must awake indeuor for defence,

For courage mounteth with occasion,

Let them be welcome then, we are prepar'd.

*Enter K. of England, Bastard, Queene, Blanch, Pembroke,
and others.* 90

K. John. Peace be to *France*: If France in peace permit

Our iust and lineall entrance to our owne;

If not, bleede *France*, and peace ascend to heauen.

Whiles we Gods wrathfull agent doe correct

Their proud contempt that beats his peace to heauen. 95

Fran. Peace be to *England*, if that warre returne

81-83. *hand*,...*To parlie or to fight*,]

hand. *To parley or to fight*, Pope, +.

hand. *To parley, or to fight*; Cap. et seq.

82. *Drum beats*.] *Drummes beats*.

F₂F₃. *Drums beat*. F₄. et seq. (subs.).

84. *expedition*.] *Expedition!* F₄ et seq.

86. *indeuor*] *endeavor* F₃F₄.

87. *occasion*] *occasion* Fleay.

88. SCENE II. Pope, Han. Warb. Johns.

89, 90. *Enter*...and others.] Ff, Rowe, Pope, +. *Enter* King John, Elinor, Blanch and Richard. Donovan. *Flourish*: *Enter* King John, and his Power: Bastard, and Lords with him; Elinor and Lady Blanch. Cap. et cet.

89. K.] King. Ff, Rowe, Pope, +. King John. Cap. et seq.

Bastard,] Falconbridge, Theob. Warb. Varr. Rann. Falconbridge, Dyce, Hal. Huds. ii, Words.

89. *Queene*] Elinor Pope et seq.

Pembroke] Pembroke F₃F₄.

90. and others.] and Forces. Mal. et seq.

91. *France*.] *France!* Huds. i.

92. *owne*.] Ff, Rowe, Pope, +, Coll.

Wh. i, Ktly, Huds. i, Cam. *own*. Fleay. *own!* Cap. et cet.

93. *If not*.] *If not*; Cap. Varr. Mal. Steev. Varr. Sing. Ktly. *If not*,— Hal.

93, 95. *heauen*...*heauen*.] Ff. *Heav'n*.

...*Heav'n*. Rowe, Warb. Johns. *Heav'n!*

...*heaven*. Pope, Theob. Han. *heaven*;

...*heaven*. Coll. Wh. i, Ktly. *heaven*,...

heaven. Cam. +, Del. Fle. *Heaven!*...

heaven. Cap. et cet.

94. *Whiles*] *Whilst* Rowe, Pope, +.

95. *beats*] Ff, Rowe, Pope, Theob.

Warb. Johns. Coll. Sing. ii, Wh. i, Ktly,

Sta. Cam. +, Fle. Dono. *beat* Han.

et cet.

being derived, according to Diez, from the Arabic *tabal*, proves the Oriental origin of this instrument, which, in fact, came from the Moors in Spain.

96. if that warre returne] MOBERLY: Perhaps Philip points at the English army (war) as he speaks.—[The image evoked of a personified War returning to England 'there to live in peace' is certainly unusual; but is it any more so than that of 'grim-visaged War' smoothing his 'wrinkled front' and capering 'nimble in a lady's chamber,' as in the first lines of *Richard III.*?—Page explains this line substantially as Moberly above, taking 'that' as redundant instead of demonstratively;

From *France* to *England*, there to liue in peace: 97
England we loue, and for that *Englands* fake,
 With burden of our armor heere we sweate:
 This toyle of ours should be a worke of thine; 100
 But thou from louing *England* art so farre,
 That thou hast vnder-wrought his lawfull King,
 Cut off the sequence of posterity,
 Out-faced Infant State, and done a rape
 Vpon the maiden vertue of the Crowne: 105
 Looke heere vpon thy brother *Geffreyes* face,
 These eyes, these browes, were moulded out of his;
 This little abstract doth containe that large, 108

97. *peace*:] Ff. *peace*. Rowe, Pope, Johns. Coll. Wh. i, Ktly, Huds. Cam. +, Del. Fle. Rife, Neils. Craig. *peace!* Theob. et cet.

98. *and for*] Ff, Rowe, Pope, +, Dyce, Huds. Cam. +, Neils. *and*, for Cap. et cet.

99. *burden*] *burthen* F₄, Rowe, Pope, +, Varr. Rann. Mal. Wh. i.

sweat:] *sweat*. Coll. Dyce, Hal. Wh. Ktly, Huds. Cam. +, Neils.

101. *farre*] *far* F₄.

102. *his*] *its* Rowe, Pope, +, Cap.

Var. '73, '78, '85. Rann. *her* Coll. ii. (MS.). *this* S. T. P. (N. & Q., V, i, 263).

103-105. Om. Words. Dono.

104. *Out-faced*] *Outfaced* Dyce, Sta. Fle. Huds. ii.

105. *maiden vertue*] *maiden-virtue* Rowe, Pope, Ktly.

Crowne:] *crown*. Rowe et seq.

106. *Geffreyes*] *Geffrey's* Rowe.

face:] Ff, Rowe, Pope, + (—Var.

'73). *face*; Cap. *face*. Ktly. *face*;—Var. '73 et cet.

108-110. Om. Donovan.

but is it not here the conjunctional affix, equivalent to *if (so be) that*, as explained by ABBOTT (§ 287), with the example, 'If that the youth of my new interest here Have power to bid you welcome.'—*Mer. of Ven.*, III, ii, 224?—Ed.]

102. *vnder-wrought*] STEEVENS: That is, *underworked*, *undermined*.

102. *his*] COLLIER (ed. ii.): Countries are usually spoken of in the feminine, and the MS. Corrector properly substitutes *her* for 'his'; *her* and 'his' were frequently confounded because both, of old, were spelt with the same vowel.—[WRIGHT, commenting on this alteration, says: "his" is, however, the neuter possessive pronoun.' See l. 202, below.—Ed.]

104. *Outfaced Infant State*] WRIGHT: That is, browbeaten, put down by intimidation or bravado, the state that belongs to an infant. See V, i, 53: 'out-face the brow Of bragging horror,' and *Hamlet*: 'Dost thou come here to whine To outface me.'—V, i, 301. And compare *Henry V*: 'I will not say so for fear I should be faced out of my way.'—III, vii, 90.

108-110. *abstract* . . . *breefe*] H. BAYLEY (p. 189) compares, for this use of 'abstract' and 'breefe' as classicisms, '—whose body is an abstract or a brief Contains each general virtue in the world.'—Anon., 1596, *Edward III*: II, i, 82.—ROLFE compares: 'Behold, my lords, Although the print be little, the whole matter And copy of the father.'—*Winter's Tale*, II, iii, 97.

108. *that large*] PAGE: We take 'large' here as a noun antecedant to 'which,' and equivalent to *largeness*, *full size*, *full growth*. Arthur's little form is a com-

Which died in *Geffrey*:and the hand of time,
 Shall draw this breefe into as huge a volume: 110
 That *Geffrey* was thy elder brother borne,
 And this his *fonne*, *England* was *Geffreys* right,
 And this is *Geffreyes* in the name of God: 113

109. *died*] *dy'd* Rowe, +, Varr. Rann, Mal.

110. *huge*] *large* Rowe, + (—Var. '73).

112. *fonne*,] *son*; Pope, +, Cap.

Geffreys] *Geffreyes* F₂.

113. *this*] *his* Mason (*Comments*, p. 154), Wh. Dyce ii, iii, Huds. ii, Words.

113. *Geffreyes*] F₃. *Geffreyes*: F₂. *Geffreys*, F₄. *Geffrey's*, Knt. *Geffrey's*. Coll. Sing. ii, Wh. i, Ktly, Sta. Del. Dono. Craig. *Geffrey's son* Jervis. *Geffrey's*; Rowe et cet.

God:] *God* Pope, Han. Sta. Cam, +, Fle. Wh. ii, Neils. *God*. Knt.

plete abstract or miniature copy of the fully-grown Geoffrey. 'That large' is thus in antithesis with 'this brief' in l. 110, as well as with 'little abstract' in this same line.

110. this breefe . . . a volume] MOBERLY: Shakespeare's experience of law-deeds was in many ways sufficient to show him the expansive force in such documents when paid for by the line.

110. *huge*] CAMBRIDGE EDD. (*Note* VIII, p. 99): *Large*, which was doubtless a misprint for 'huge' in Rowe's edition, remained uncorrected by Pope, Theobald, Hanmer, Warburton, and Johnson, though Grey noticed the mistake (*Notes*, i, p. 230). Capell restored the true reading.

113. *this* is *Geffreyes*] MASON (*Comments*, p. 154): I have no doubt but we should read—'And *his* is *Geffrey's*.' The meaning is, 'England was *Geffrey's* right, and whatever was *Geffrey's*, is now *his*,' pointing to Arthur.—KNIGHT: We have restored the punctuation of the original: 'And this is *Geffrey's*, in the name of God.' Perhaps we should read with Mason: '*his* is *Geffrey's*.' In either case, it appears to us that King Philip makes a solemn asseveration that this (Arthur) is *Geffrey's* son and successor, or '*Geffrey's* right' is his (Arthur's)—in the name of God; asserting the principle of legitimacy by divine ordinance. As the sentence is commonly given, Philip is only employing an unmeaning oath.—[As will be seen, Knight's punctuation—a period at the end of the line—is not a 'restoration' of the Folio text, but is a reading original with Knight.—ED.]—R. G. WHITE: Although it passes the power of human understanding to comprehend what would, by [the Folio] reading, be spoken of as *Geffrey's*, it has been hitherto retained. Mason corrected the almost obvious typographical error, one easily made at any time, and still more probable here on account of the occurrence of 'And this' immediately above.—C. & M. COWDEN CLARKE: The construction of the sentence 'this his son' in the previous line, being elliptical for 'this boy is his son,' leads us to believe that 'this is *Geffrey's*' elliptically implies 'this boy is *Geffrey's*'—meaning: 'this boy's right is what was *Geffrey's*,' or 'to this boy now belongs that which was *Geffrey's*.' The repetition of a word in a sequence of sentences, like 'this' in the present one, is quite accordant with Shakespeare's style; and he has instances of the possessive case understood instead of expressed.—HUDSON (ed. ii.): I suspect the correction ought to be carried still further [than Mason's *his* for 'this'], and *Arthur's* substituted for '*Geffrey's*': 'England was *Geffrey's*

How comes it then that thou art call'd a King,
 When living blood doth in these temples beat 115
 Which owe the crowne, that thou ore-mastereft?

K. John. From whom hast thou this great commiſſion
 To draw my anſwer from thy Articles? (*France,*

Fra. Fro that ſupernal Iudge that ſtirſ good thoughts
 In any beaſt of ſtrong authoritie, 120
 To looke into the blots and ſtaines of right,

116. *owe*] *own*. Pope, Theob. Han.
 Warb. Johns.

117. *commiſſion*] *Commiſſion*, F₄.
 (*France*) Om. Rowe.

118. *from thy*] *to thy* Pope, +. *forth*
 by Vaughan (i, 21).

119. *Fro*] *From* Ff.

120. *beaſt*] F₁. *breast* Ff.

121. *blois*] *bolts* Warb. (misprint).

right,] Ff, Rowe. *right*: Cam.

+, Wh. ii. *right*. Pope et cet.

right, and his [right] is Arthur's.'—VAUGHAN (i, 12): [This and the preceding line] imply that the speaker has already shown some living person to own the crown of England; and yet such an assertion is not to be found elsewhere than in the reading, 'England was Geoffrey's, and is *this* Geoffrey's?' I think it most probable, therefore, that Shakespeare wrote: 'And is *this* Geoffrey's?' but if not so, thus: 'And this is Geoffrey.'—MISS C. PORTER: That is, this right is Geoffrey's. The word *right*—which implies *England* also, that being Geoffrey's right—is carried over in thought from the preceding line. It has been explained otherwise: i. e., 'this is Geoffrey's heir.' But the argument proceeds with some form, and, on the stage, must have been accompanied with gestures toward Arthur, at 'this is son,' his 'eyes' and 'brows.' This personal designation must render further repetition of the assertion needless, and the formal progress of the argument demands a conclusion. As the last step of the speech it comes—the England, the crown that was Geoffrey's right is Geoffrey's son's right, and is his crown.—HERFORD: That is, this boy is Geoffrey's son (and as such inheritor of his right to England). The phrase is ambiguous, but the other possible interpretations (e. g., this territory is Geoffrey's) are less natural.

116. Which . . . that] Compare, for this use of 'which' and 'that,' 'If he see aught in you that makes him like That anything he sees which moves his liking.'—ll. 536, 537 below. See, if needful, ABBOTT, § 267.

118. *from thy Articles*] COLLIER: It has been suggested that we ought to read '*to thy articles*'; but the old wording is very intelligible; the answer of John was to be drawn *from* the articles of the King of France, just before propounded.—[Collier refers, I think, to a note on this passage in the *Variorum* of 1821 signed simply 'Roberts'; but the change is more than a suggestion; it is the reading of all editions from Pope to the *Variorum* of 1773. Collier's note did not appear in either of his subsequent editions.—ED.]

119-121. *Fro that . . . of right*] SNIDER (ii, 297): The character of the man in other situations can leave no doubt concerning the sincerity of these words; it is the religious conscience which speaks in him and directs his actions. He, therefore, will develop a twofold conflict with the influences of his own party, besides his struggle with John. He is not a mere politician, hence he will collide

That Iudge hath made me guardian to this boy, 122
 Vnder whose warrant I impeach thy wrong,
 And by whose helpe I meane to chaſtife it.

K. Iohn. Alack thou doſt vſurpe authoritie. 125

124. And] And, Cap. Varr. Rann, Sing. Knt i, Dyce, Fle.
 Mal. Steev. Sing. Knt, Hal. Ktly. 125-159. In margin, Pope, Han.
 chaſtiſ[e] cháſtiſe Steev. Varr.

with the political selfishness which is seeking to control the French expedition; nor is he a mere devotee of the Church, hence he will oppose its violation of good faith and moral rectitude. Conscience thus arrays him against the policy of the Dauphin and the policy of the Legate.—MOBERLY: The idea of these lines seems to be that God sets in motion the authority of kings, as the judge of a supreme court does that of inferior judges by mandamus. So in l. 122 God is like the Lord Chancellor, who appoints guardians to heirs during their minority. [Lines 120, 121] might, perhaps, be stopped as follows: 'In any breast—of strong authority To look into the blots,' etc.

121. blots and staines] JOHNSON: Mr Theobald reads, with the first Folio, 'blots,' which being so early authorised, and so much better understood, needed not to have been changed by Dr Warburton to *bolts*, though *bolts* might be used in that time for *spots*; so Shakespeare calls Banquo *spotted with blood*, 'the blood-boltered Banquo.' The verb to 'blot' is used figuratively for to disgrace in ll. 139, 141. And, perhaps, after all, *bolts* was only a typographical mistake.—[HEATH (p. 225) also concludes that this unnecessary change by Warburton is an error of the press.—ED.]—STEEVENS: 'Blots' is certainly right. The illegitimate branch of a family always carried the arms of it with what, in ancient heraldry, was called a *blot* or *difference*. So, in Drayton's *Epistle from Queen Isabel to King Richard II*: 'No bastard's mark doth blot his conquering shield.'—[ed. Hughs, p. 99]. 'Blots' and 'stains' occur together again in Act III, scene i, [l. 47].—MALONE: 'Blot' had certainly the heraldical sense mentioned by Steevens. But it here, I think, means only *blemishes*. [That 'blot' ever had any special heraldic meaning is, I think, very doubtful. It is not included in the glossaries appended to Guillim's *Display of Heraldry*, Edmondson's *Complete Body of Heraldry*, or in Boutell's *Hand-book of English Heraldry*. Murray (*N. E. D.*) does not include any such technical sense of the word among its several significations. The general meaning given by the latter is *blemish*. I am inclined to think that Steevens was misled by a note on the line from Drayton which he has quoted, wherein occurs the following: 'Showing the true and indubitate birth of Richard, his right unto the crown of England, as carrying the arms without blot or difference.' This might be taken to mean that the words 'blot' and 'difference' were synonymous; but a more likely interpretation is that 'blot' is used in the sense of *blemish* and 'difference' as the badge of cadency; that is, neither blemish nor mark of cadency (bastardy) appear on Richard's shield.—ED.]

125. K. Iohn. Alack thou doſt vſurpe] F. GENTLEMAN (ap. BELL, ed. 16): This encounter of the Kings is not unlike that of Prettyman and Volscius in *The Rehearsal*; with this difference, that the burlesque Princes are rather more polite than the real Monarchs; and the Bastard, regardless of all decorum, appears a

Fran. Excuse it is to beat vsurping downe.

126

Queen. Who is it thou dost call vsurper *France*?

126. <i>Excuse it is</i>] Ff, Rowe i. <i>Excuse</i>	Huds. ii, Words. <i>Excuse, it is</i> Fle.
<i>it, 'tis</i> Rowe ii, Pope, Theob. Han.	Rlfe. <i>Excuse; it is</i> Mal. et cet.
Warb. Johns. <i>Excuse it; 'tis</i> Cap. Varr.	127. <i>is it</i>] <i>is't</i> Rowe ii, Pope, +.
Rann. <i>Excuse,—it is</i> Dyce, Hal. Sta.	<i>thou</i>] <i>that thou</i> Rowe, Pope, +.

Billingsgate bravo. The scene as here offered to view [in the acting copy] is considerably and, we think, very justifiably, curtailed.

126. *Excuse it is*] P. SIMPSON (1900, *N. & Q.*, IX, v, 164): Malone's punctuation is now, I think, generally accepted; but this absolute use of the verb 'excuse' seems very un-English. I should either keep [the Folio reading] as it stands, or perhaps put a comma after the word 'is,' taking the line to mean: 'It is sufficient excuse for my usurpation of authority that I am fighting against usurpation.'—[Miss PORTER (*Folio* ed.) and BELDEN (*Tudor Sh.*) also thus interpret; and, on the whole, this is, I think, much to be preferred either to Rowe's 'Excuse it, 'tis,' which seems somewhat too deferential, or Malone's punctuation where 'excuse' is used in a rather forced construction, as Simpson points out.—ED.]

127. *Queen. Who is it . . . France*] FLETCHER (p. 35): Small a space as Queen Elinor occupies in the dialogue of this play, it is important to mark the clear indications, which every line of it assigned to her, affords us of the character as conceived by the dramatist. Here, indeed, we have arrogance and unscrupulous love of power personified, and, accordingly, her vehemence in repelling the charge of usurpation against herself and John is proportioned to the clear consciousness which she betrays of the justice of the imputation. In her violent altercation with Constance she makes up for the inferiority of her eloquence to that of her rival by boldness of assertion and fierceness of reproach. Her sentences are brief, but each one speaks a volume respecting her own predominant qualities; and her vituperation, it must be owned, is truly imperial.—H. COLERIDGE (ii, 151): I should be glad to find that this altercation was transferred from the old *Troublesome Raigne*, for it is very troublesome to think it Shakespeare. I do not exactly know how great ladies scold, and there are reasons for supposing that Queen Elizabeth herself was not always quite queenlike in her wrath; but there is so little of humour, propriety, or seemliness in the discourse of the two princesses, and Constance is at last so confused and unintelligible, if not corrupt, that the whole might well be spared. Massinger, in *The Duke of Milan*, has a yet grosser dialogue between Mariana, Isabella, and Marcelia, but it is not so utterly out of place; and, besides, Massinger's ladies are seldom gentlewomen.—WEISS (p. 240): None of the women in the historical plays stand by the men so emphasized as the mother of Arthur is; she agitates his claims with a passionate intensity that ought to have kept him alive to reign. A high-minded man who claims his rights, and a high-minded woman who does the same, express themselves in different styles. The feminine style is shown in Constance with great discrimination. Both sexes can hate injustice, and may be opposed to compromises. Both can have indignation for a crime. But see how Constance puts into these moral feelings a scorn and a swiftness of dissent, urged by a volubility more native to a woman than to a man. Woman is apt, indeed, to be too voluble: each minute of her phrases breeds new ones; so she does not stop to notice that her indictment is shorter than her breath. . . . But the invective of Constance is the swift weapon-play of mater-

<i>Const.</i> Let me make answer : thy vfurping fonne.	128
<i>Queen.</i> Out insolent, thy bastard shall be King, That thou maist be a Queen, and checke the world.	130
<i>Con.</i> My bed was euer to thy fonne as true As thine was to thy husband, and this boy	132

128. <i>answer: thy</i>] Ff, Rowe, Pope, +, Cam.+. <i>answer;—thy</i> Cap. et cet.	<i>Out, insolent!</i> Theob. et seq. 129-141. Om. Words.
129-161. Om. Dono.	130. <i>maist</i>] <i>may'st</i> F ₄ .
129. <i>Out insolent</i>] <i>Out insolent!</i> Pope.	<i>world.</i>] <i>World!</i> Rowe et seq.

nity: it flashes through every guard, touches rapidly to and fro, and draws blood at every unexpected touch.

130. That thou maist be a Queen] MALONE: 'Surelie,' [says Holinshed,] 'queene Elianor, the kings mother, was sore against hir nephue Arthur, rather mooved thereto by enuie conceived against his mother, than vpon any iust occasion giuen in behalfe of the child, for that she saw, if he were king, how his mother Constance would look to beare most rule within the realme of England, till hir sonne should come to lawfull age, to gouerne of himselfe. So hard a thing it is to bring women to agree in one mind, their natures commonlie being so contrarie.'—[vol. iii, p. 158].—CORSON (p. 166): These words have, I think, misled many commentators; and they have made ambition the ruling motive of Constance. It is not safe to take the opinions which hostile characters in Shakespeare's plays, and sometimes characters which are not hostile, are made to express of each other as opinions which must go for anything in our estimation of the characters; quite as unsafe as it sometimes is in real life to judge of people by what we hear others say of them. In Shakespeare's plays what characters say must often be taken as representing themselves rather than others. This is especially true in the case of Elinor. We do not learn what others are from what she says of them; we certainly do not learn what manner of woman Constance really is; but we learn a great deal of what *she* is. . . . No careful reader of the play will, I am assured, take Elinor's accusations as at all representing the Poet's dramatic purpose in Constance. The old Elinor is the political genius and guide of her son John, and we must not look for the truth from *her* in regard to Constance. . . . But what Constance says of Elinor we can take as the truth in regard to the old queen mother.

130. checke the world] STAUNTON: It has been doubted whether Shakespeare, who appears to have had cognizance of nearly every sport and pastime of his age, was acquainted with the ancient game of chess; we believe the present passage may be taken to settle the question decisively. The allusion is obviously to the Queen of the chess-board, which, in this country, was invested with those remarkable powers that render her by far the most powerful piece in the game, somewhere about the second decade of the 16th century.—FLEAY: 'Check,' that is, *overbear*. No allusion to chess, as Staunton thinks; this game is only mentioned once in Shakespeare (*Tempest*, V, i, stage-direction).—WRIGHT compares: 'But to command, to check, to o'erbear such As are of better person than myself.'—3 *Henry VI*: III, ii, 166.

132. As thine . . . thy husband] VAUGHAN (i, 13): This line, although hitherto unsuspected, involves a difficulty. It is scarcely possible that Constance should have vindicated her son's legitimacy by affirming that her own fidelity to her

Liker in feature to his father *Geffrey* 133
 Then thou and *John*, in manners being as like,
 As raine to water, or deuill to his damme; 135
 My boy a baftard? by my foule I thinke
 His father neuer was fo true begot,
 It cannot be, and if thou wert his mother. (ther
Queen. Theres a good mother boy, that blots thy fa- 139

134. *Then*] *Than* F.
John, in manners] Ff, Rowe,
 Pope, +, Knt, Coll. Sta. Del. Fle.
John, in manners; Var. '73. *John in*
manners,— Dyce, Hal. Wh. i. *John*
in manners, Neils. *John in manners*;
 Roderick, Cap. et cet.
 135. *damme*;] *Dam*. Rowe et seq.

136. *baftard?*] *Bastard!* Rowe et seq.
foule I thinke...] Ff, Rowe, Pope,
 Craig. *soul, I think...* Dyce, Wh. i,
 Huds. Cam. +. *soul, I think...* Theob.
 et cet.
 137. *true begot*] *true-begot* Theob. Han.
 138. *and*] Ff, Rowe, Pope, Fle. *an*
 Theob. et cet.

husband was as unimpeachable as that of Elinor to hers. In the first place, she afterwards declares that Elinor's motherhood was a sufficient proof in itself of the illegitimacy of any child of which she was mother. . . . In the second place, Constance proceeds immediately to advance a second argument for the lawful parentage of her son founded on a resemblance between him and her husband, equal to the resemblance of Elinor's child, not to Elinor's husband, but to Elinor herself, thus carefully avoiding any supposition of Elinor's fidelity, although it would have best suited her argument to make it; and here it is observable that the very same emphatic assertion of the resemblance of a child to his mother, Margaret of Anjou, is in *Henry VI.* accompanied by the direct and notorious imputation to that mother of infidelity to her husband. The first two lines of the reply of Constance were, or ought to have been, written thus: 'My bed was ever to thy son as true, As *to me* was *my* husband.' How easily would the words 'to me' pass into the word 'thine,' and how frequently *my* and 'thy' are exchanged cannot need proof.—IVOR JOHN: It may be that Shakespeare was content to make Constance femininely illogical in her passion. Mr Craig's suggestion that Constance meant 'My bed was at least as true as yours' avoids the difficulty.

134. *Then* thou and *John*, in manners] RODERICK (ap. EDWARDS, p. 251): It does not appear that Elinor and John were alike in *feature*, though they were mother and son; and what follows, '—in manners being as like As rain to water,' etc., comes in but awkwardly. But the transposition of one comma makes all easy and natural. John had before been pretty rough with King Philip; and Elinor, in the speech to which this is an answer, calls Constance's son Arthur a Bastard. To which she, taunting Elinor's gross expression, says in reply that her son Arthur is 'Liker in feature to his father Geoffrey, Than thou and John in manners; i. e., as like him as possible; for (says she) you two are equally unmannerly, and in that as like one another as Rain and Water, or Devil and Dam.—CAPELL (i, pt 2, p. 121): [Roderick] puts a wrong sense on 'manners,' referring it to, what he calls, John's unmannerliness; whereas the word's general sense is intended—to wit, general manners—a sense of much more severity.

138. and if . . . his mother] MALONE: Constance alludes to Elinor's infidelity

Const. There's a good grandame boy
That would blot thee. 140

Aust. Peace.

Bast. Heare the Cryer.

Aust. What the deuill art thou?

Bast. One that wil play the deuill fir with you, 145
And a may catch your hide and you alone:

You are the Hare of whom the Prouerb goes

Whose valour plucks dead Lyons by the beard;

Ile smoake your skin-coat and I catch you right, 149

140, 141. One line Pope et seq.

141. *would*] *wouldst* Theob. i.

142. *Peace*.] Ff, Rowe, Popé, Fle.

Peace.— Theob. Han. Warb. Johns.

Peace!— Var. '73. *Peace*! Cap. et cet.

145. *deuill* *fur*] *Deuill*, *Sir*, F₄.

146. *And a*] Ff, Rowe, Pope. *And 'a*
Hal. Dyce ii, iii, Huds. ii. *An' a*

Theob. et cet.

146. *alone*.] *alone*. Theob. Han. Warb.

Johns. Cap. Varr. Rann, Mal. Steev.

Varr. Sing. Knt, Dyce.

147. *Hare*] *Hare*, F₄, Rowe, +.

149. *Ile...skin-coat*] *I'le...Skin-coat*, F₄.

and] Ff, Rowe, Pope, Fle. *an*
Theob. et cet.

to her husband, Louis VII, when they were in the Holy Land, on account of which he was divorced from her. She afterwards (1151) married King Henry II.—MOBERLY: In her passion Constance attempts to prove too much; for if Geoffrey were not legitimate he would have no title to hand down to Arthur.

143. Heare the Cryer] MALONE: Alluding to the usual proclamation for *silence* made by criers in courts of justice, beginning *Oyez*, corruptly pronounced *O-Yes*. Austria has just said 'Peace!'

147, 148. Hare . . . dead Lyons] STEEVENS: So, in *The Spanish Tragedy*, 'He hunted well that was a lion's death; Not he that in a garment wore his skin: So hares may pull dead lions by the beard.'—[I, ii, 170; ed. Boas, p. 12].—MALONE: The proverb alluded to is, 'Mortuo leoni et lepores insultant.'—Erasm, *Adagia*.—GREY (i, 280): This proverb is an allusion to the ill-usage which the body of Hector met with from the Greeks, after he was slain by Achilles.—GREEN (p. 304): Claude Mignault, in his notes to Alciatus (*Emblem*, 153), quotes an epigram from an unknown Greek author, which Hector is supposed to have uttered as he was dragged by the Grecian chariot: 'Now after my death ye pierce my body The very hares are bold to insult a dead lion.' . . . The device itself [in Alciatus, Reusner, and Whitney] is a representation of Hares biting a dead Lion, [with the motto: *Cum laruis non luctandum*].—WRIGHT: To pluck by the beard was a mark of contempt.—[Compare Gloucester's indignant remonstrance: 'By the kind gods, 'tis most ignobly done To pluck me by the beard.'—*King Lear*, III, vii, 35.—Ed.]

149. Ile smoake your skin-coat] DELIUS sees in these words an allusion to the use of smoke for expelling moths from fur garments. The Bastard, in like manner, will drive Austria from his skin-coat.—WRIGHT, justly, dissents, remarking that 'in the North Country Dialect "to smoke" is synonymous with *to thrash*, and Carr, in his *Craven Glossary*, quotes Miede (*Fr. Dict.*), "I shall smoke ye for 't,

Sirra looke too't, yfaith I will, yfaith.

150

Blan. O well did he become that Lyons robe,
That did difrobe the Lion of that robe.

Bast. It lies as fightly on the backe of him
As great Alcides shooes vpon an Ass:

154

150. *Sirra*] *Sirrah*, Rowe.
too't,] to't, F₃F₄, Rowe, Pope,
Han. to't; Theob. et cet.
yfaith...yfaith] i'faith...i'faith F₄.
151. O] O! Coll. Del. Oh, Ktly.
did] doth Anon. ap Cam.
152. robe.] Ff, Rowe, +, Coll. *robel*
Cap. et cet.

154. *shooes*] F₂F₃. *shoos* F₄. *shoes*
Rowe, Pope, Var. '78, '85, Rann, Mal.
Steev. Varr. Sing. Knt, Coll. i, ii, Dyce
i, Hal. Huds. i. Fle. *show'd* Ktly.
does Vaughan, Huds. ii. *spoil* Kinnear.
shews or *shows* Theob. et cet.
Ass:] *ass.*—Coll. Wh. i, Huds.
ape Fle. Orger.

je vous punirai de la belle maniere."—In explanation of the word 'skin-coat' Wright also quotes: 'Cotgrave (s. v. *En*), "I en auray (blowes being vnderstood) I shall be well beaten; my skin-coat will be soundly curried." And again (s. v. *Contrepoincté*): "I ay la peau toute contrepoinctée de coups, My skinne-coat hath received as many knockes as a quilt hath stitches."'

151. *Blan.* O well . . . that Lyons robe] C. & M. COWDEN CLARKE: This speech has struck us as more fitly belonging to Constance than to Blanche; who seems intended by the dramatist to take no part in what is going forward, until there is a question of her marriage with the Dauphin, and she is addressed by him. Whereas, from Constance, the implied sneer at Austria's unfitness to wear the spoil that so well became Cœur-de-lion, comes precisely in accordance with her subsequent more open and violent vituperation, where she exclaims, 'Thou wear a lion's hide! Doff it for shame.' The misappropriation of the Folio prefixes in this scene, as in many others, helps to confirm our opinion; yet, such is our reluctance to alter, that we leave the text as it is, contenting ourselves with the present suggestion.—ROLFE, in answer to the foregoing note by the Clarkes, points out that Shakespeare is here following the older play 'in which Blanch says: "Joy tide his soul, to whom that spoil belong'd: Ah Richard how thy glory here is wrong'd!"'

154. Alcides shooes vpon an Ass] THEOBALD: But why his 'shoes,' in the name of propriety? For let Hercules and his shoes have been really as big as they were ever supposed to be, yet they (I mean the *shoes*) would not have been an overload for an ass. I am persuaded I have retrieved the true reading (*shews*); and let us observe the justness of the comparison now. Faulconbridge, in his resentment, would say this to Austria: 'That lion's skin, which my great father King Richard once wore, looks as uncouthly on thy back, as that other noble hide which was borne by Hercules would look on the back of an ass.' A double allusion was intended; first, to the fable of the ass in the lion's skin; then Richard I. is finely set in competition with Alcides, as Austria is satirically coupled with the ass.—CAPELL (I, pt ii, p. 121): [Theobald's] *shews* and *Alcides'* apostrophiz'd are both indisputable; and the line, in his reading, wants no comment, other than that '*robe*' is understood before *shews*, and *shews* put for 'would shew.'—MALONE: That is, upon the hoofs of an ass. Theobald thought the shoes must be placed on the *back* of the ass. This endeavor to make our Author's similes

[154. As great Alcides shooes vpon an Asse]

correspond exactly on both sides is, as has been more than once observed, the source of many errors.—STEEVENS: The 'shoes' of Hercules are more than once introduced in the old comedies on much the same occasions. So, in *The Isle of Gulls*, J. Day, 1606: '—are as fit . . . as Hercules's shoe for the foot of a pigmy,' [ed. Bullen, p. 6]. Again, in Greene's *Epistle Dedicatory to Perimedes the Blacksmith*, 1588: '—and so lest I should shape Hercules' shoe for a child's foot, I commend your worship to the Almighty,' [ed. Grosart, vii, 6]. Again, in Greene's *Penelope's Web*, 1601: 'I will not . . . go about to pull a Hercules shoe on Achilles foot,' [ed. Grosart, vii, 203]. Again: 'Hercules' shoe will never serve a child's foot,' [Ibid., vii, 229]. Again, in Gosson's *School of Abuse*, 1579: '—to draw the lion's skin upon Æsop's asse, or Hercules' shoes on a child's feete,' [ed. Arber, p. 21.—To these Rushton (1873, *N. & Q.*, IV, xii, 304) adds: 'And therefore me thinketh, the time were but lost, in pullyng Hercules shooe vppon an Infants foot.'—Lyly: *Euphues and his England*, 1580 (ed. Bond, ii, 41).]—DAVIES (*Dram. Miscell.*, i, 27) opines that the frequent mention of the shoes of Hercules among old authors is apparently suggested by the proverb *ex pede Herculem*.—A. E. B. (*N. & Q.*, 1853, I, viii, 29): Out of five quotations given by Steevens there is not one in which *the shoes* are not provided with *feet*. But Shakespeare nowhere alludes to feet! His ass most probably *had feet*, and so had Juvenal's verse (when he talks of his 'satyrā sumente cothurnam'), but neither Shakespeare nor Juvenal dreamed of any necessary connection between the feet and the shoes. Therein lies the difference between Shakespeare and 'our old poets'; a difference that ought to be sufficient, of itself, to put down the common cry that Shakespeare borrowed his allusions from them. If so, how is it that his expositors, with these old poets before their eyes all this time, together with their own scholarship to boot, have so widely mistaken the true point of his allusion? It is precisely because they *have* confined their researches to these old poets, and have *not* followed Shakespeare to the fountain head. There is a passage in Quintilian which, very probably, has been the common source of both Shakespeare's version and that of the old poets. Quintilian is cautioning against the introduction of solemn bombast in trifling affairs: 'To get up,' says he, 'this pompous tragedy about mean matters is as though you would dress up children with the mask and buskins of Hercules.' Here the addition of the mask proves that the allusion is purely theatrical. The mask and buskins are put for the stage trappings, or properties of the part of Hercules: of these, one of the items was *the lion's skin*; and hence the extreme aptitude of the allusion as applied by the Bastard to Austria, who was assuming the importance of Cœur-de-lion. It is interesting to observe how nearly Theobald understood the necessity of the context. [The latter part of Theobald's note is here quoted.] One step further, and Theobald would have discovered the true solution; he only required to know that *the shoes*, by a figure of rhetoric called synecdoche, may stand for the whole character and attributes of Hercules, to have saved himself the trouble of conjecturing an ingenious, though infinitely worse, word as a substitute.—[The latter half of this note appears in HALLIWELL'S Folio, ed. 1859, but signed *Anon*. I strongly suspect that the initials A. E. B. stand for ANDREW EDWARD BRAE, the doughty opponent of Collier and Dyce.—ED.]—KEIGHTLEY (*N. & Q.*, 1853, I, viii, 267): It appears to me that [Theobald] came very near the truth and would have hit it completely if he had retained *Alcides*, for it is the genitive, with *robe* understood. Were it not that

[154. As great Alcides shooes vpon an Asse]

doth is the usual word in this play, I might be tempted to read *does*. In reading or acting, then, the *casura* should be made at *Alcides'*, with a slight pause to give the hearers time to supply *robe*. I need not say that the robe is the lion's skin, and that there is an allusion to the fable of the ass.—[Had Keightley but read Theobald's note more carefully he would have seen, I think, that Theobald did not intend to place Alcides on the ass's back. The apostrophe marking the possessive case is plainly marked in Theobald's text. In 1867 Keightley published his *Espositor*; in reference to this passage he there says: 'This line and all that has been written upon it is sheer nonsense.' In this sweeping condemnation of the work of his predecessors it is hardly to be supposed that he wishes to include his own remarks made fourteen years before. He does not, however, repeat his conjecture *doth* or *does*, but says (p. 220): 'I prefer *shew'd* to Theobald's *shews* in the conjunctive mood. We might also, and better perhaps, read *should*. "After Alcides'" lion's robe is, of course, to be understood.'—ED.]—P. MUIRSON (*N. & Q.*, 1853, I, viii, 384): I consider *shows* to be the true reading; the reference being to the ancient *mysteries*, called also *shows*. The machinery required for the celebration of the mysteries was carried by *asses*. Hence the proverb: 'Asinus portat *mysteriæ*.' The connection of Hercules with the mysteries may be learned from Aristophanes and many other ancient writers. And thus the meaning of the passage seems to be: The lion's skin, which once belonged to Richard of the Lion Heart, is as slightly on the back of Austria as were the mysteries of Hercules upon an ass.—R. G. WHITE accepts without hesitation Theobald's correction; and remarks that Malone's reason for retaining the Folio reading is untenable, since the word 'lies' in the preceding line answers for the whole sentence. White likewise points out that in the examples wherein occur references to the shoes of Hercules 'the allusion is to the unfitness of Hercules' shoe to a smaller foot.' 'He might,' adds White, 'as well have quoted passages in which the demigod's club was mentioned.'—W. N. LETTSON (*ap. Dyce*, ii.): The Variorum argument [in defence of the old reading] amounts to this: Some inferior writers have made an allusion with propriety; therefore we are warranted in believing that one infinitely their superior made the same allusion ridiculously.—FLEAY, in support of the Folio reading, quotes the passage from Gosson, given above by Steevens, and thus continues: 'There are two allusions. The error lies in the word "ass" repeated (as so often happens) from the line below. Read *dwarf*, *child*, *ape*, or some equivalent word for "ass." I insert, provisionally, *ape*, as most like in the *ductus literarum*, for the word "asse" in the Folio. The pronunciation of "shoes" and *shows* was, however, the same; in *Solyman and Perseda*, I, iii, *shoes* rhymes to *blows*.'—[ORGER (p. 10) also suggests that we here read *ape* for 'ass'.]—VAUGHAN (i, 14): It seems clear that the dress intended here, whether shoes or other raiment, was not conceived by Shakespeare as clothing any part of the animal but its back; for the speaker proceeds: 'But, ass, I'll take that burden from your back.' Theobald, therefore, I consider to have been justified in rejecting 'shoes' as the right reading. . . . But *shows* is not by any means a perfect synonym of 'lies' and does not so well accord with 'as slightly'; there being some tautological weakness in 'shows as slightly.' I propose confidently to read 'As great Alcides' *does*,' etc.; that is, 'as great Alcides's robe does upon an ass.' Nothing could be more appropriate. As the ass in the fable put upon himself, as a robe, the lion's skin, which when taken from the lion by Hercules had been worn by Hercules, so the Duke of Austria

But Ass, Ile take that burthen from your backe,
Or lay on that fhall make your shoulders cracke. 155

Aust. What cracker is this fame that deafes our eares
With this abundance of superfluous breath?

King *Lewis*, determine what we fhall doe strait. 159

155. *Ile*] *I'll* F₄. *I'll* Rowe.
burthen] F₂F₄, Rowe, Pope,
Theob. Han. Warb. Wh. i, Cam.+.
burden F₃ et cet.

159. *King Lewis, determine...*] Ff,
Rowe, Pope, Var. '73, '78, '85. Phi.
Lewis, determine... Cap. (K. Phi.) Rann,
Mal. Steev. Varr. Sing. i, Coll. Dyce,
Wh. Huds. Cam. i, Glo. *King*,—
Lewis, determine... Knt, Del. Craig,

Dtn. *Lewis, determine* Sing. ii. *Kind*
Lewis, determine Vaughan. Lew. *Let*
us determine Orger. *King Philip*,
determine Theob. et cet.

159, 160. *Lewis...Lew.*] *Louis...Lou.*
Dyce i, Wh. i.

159. *strait*] F₂F₃, Theob. Warb. Johns.
Var. '73, '78, 85. *freight* F₄, Rowe,
Pope. *straight* Han. et cet.

had assumed for a robe the lion's skin, which as taken from the lion by Richard had been worn by Richard; and the one robe lay upon the Duke of Austria as sightly as the other robe did upon the ass.—WRIGHT: Theobald's emendation may not be absolutely necessary, but it makes the comparison more complete, and also lends some probability to Dr Ingleby's suggestion that in *Hamlet*, I, ii, 147, 'Or ere those shoes were old,' 'shoes' is a misprint for *shows*, the mourning garments of the widow. In Middleton's *Family of Love* 'shoes' is printed *showes* (ed. Dyce, ii, 127).—MARSHALL adopts Theobald's emendation, characterising the Folio reading as 'a ridiculous mistake; for a donkey would hardly attempt to wear Hercules' *shoes*; nor can that reading be justified by the various passages quoted by Steevens.'—MOORE SMITH suggest that possibly Shakespeare wrote this line 'with a confused recollection of Gosson's sentence in his mind.' [See note by Steevens, *ante*.]—IVOR JOHN: [Theobald's emendation] is in any case preferable to the Folio's reading, which can only be defended by supposing that Shakespeare was guilty of a most senseless confusion. There is no possible point in speaking of an ass wearing the shoes of Hercules. [John's text reads, however, 'Alcides shows,' i. e., the nominative and not the possessive; possibly this is but an error of the press.—ED.]—DEIGHTON: That is, it looks as well on his back as the lion's skin worn by Hercules would look on the back of an ass. Malone seems to me to make the absurdity [of defending the Folio reading] complete when he explains 'upon an ass' to mean 'upon the hoofs of an ass.' The allusion is, of course, to the fable of the ass wearing the lion's skin.—SCHLEGEL, in his translation of this passage, has, I think, quite misunderstood Theobald's correction, since he makes it refer not to the robe or ornaments of Hercules, but to Hercules himself; and Tieck thus interprets: 'As Alcides would look, riding on an ass' (ed. 1830, iii, 341).—ED.

157. *cracker*] MURRAY (*N. E. D.*, s. v. 2.): A braggart, a boaster. [The present line quoted.]—FLEAY: Note the triple pun in 'cracker': (1) an impudent boy; (2) a firework; (3) to break down, in previous line.

159. *King Lewis*] CAPELL (I, pt ii, p. 122): Why is Lewis call'd *King*? or why in this passage only? and, secondly, why addressed for such business and his father in presence? The father, indeed, may very reasonably make his son the declarer of a thing preconcerted, and the Poet has cause to put him on doing so; for, first, it shows the son's consequence and weight with the father; and, next (which is

[159. King Lewis]

cause enough of itself), rescues him from the state of a cypher in a scene of great length, for he has no other speech in it from his second in its very beginning to its final conclusion. Such are the objections to both the old and new readings of this line, and such the reasons for making *Lewis* the speaker in those that follow it; and we may throw in another to make the matter full weight, namely, their free manner of opening, which has a juvenile air with it. The correction before us sets all matters right; which we may call a slight one; for 'tis founded on the only supposal that the copy had 'King' for French King, without scoring or stopping it, and that the printer was too faithful.—MALONE, without referring to Theobald or Capell, and with Steevens's approval, makes the same change in this line as does Capell, and accounts for the Folio reading substantially in the same way; he says in conclusion: 'I once thought that this line might stand as part of Austria's speech and that he might have addressed Philip and the Dauphin by the words: "King—Lewis," &c., but the addressing Philip by the title of King, without any addition, seems too familiar, and I therefore think that the error happened in the way above stated.'—KNIGHT: We have here restored the original reading [see *Text. Notes*]. Austria is impatient of the 'superfluous breath' of the Bastard, and appeals to Philip and the Dauphin.—[As will be seen, Knight's restoration is, actually, the reading which Malone first proposed and later rejected. In the *Stratford Shakspeare*, 1854, Knight deserts the Folio text and adopts Theobald's correction without comment.—ED.]—COLLIER adopts Theobald's correction, since this line 'clearly belongs to King Philip.'—WALKER (*Vers.*, p. 4) says that this line as given in the Folio is correct, since the metre requires 'Lewis' to be a monosyllable, which, as he shows by several examples, it frequently is.—DYCE opines that reasons are not wanting for considering that the word 'King' is the prefix to this line. 'In the first place,' he continues, 'the Folio prefixes "*King*" to the three earliest speeches of Philip in this scene. Secondly, if Austria were here addressing Philip, he would not term him simply "*King*," but "*King Philip*," as he afterwards does: "*King Philip*, listen to the cardinal."—III, i, 130; "Do so, *King Philip*; hang no more in doubt."—*Ibid.*, 154. Thirdly, if Austria had called on *Philip and Louis* to determine what was to be done, we can hardly suppose that the Dauphin would take upon himself to speak before his father had uttered a word. . . . The commencement [of the next line] is, however, more suited to the young and impetuous Dauphin than to his father.'—HALLIWELL: The next speech seems clearly to be spoken by the King of France, who makes the claim on King John. The Dauphin would scarcely be represented as speaking in these terms, 'do I claim of thee.' In support of Theobald's first alteration it is to be observed that Austria elsewhere addresses France as King Philip. On the other hand, l. 159 seems scarcely appropriate to Austria, who is in great indignation at the taunts of the Bastard, and seems then attentive to little else; unless, indeed, we presume he knows he will be foiled in repartee, and is anxious to change the subject.—C. & M. COWDEN CLARKE: At one time we believed that [the prefix '*Lewis*' to line 160] was in consonance with his father's referring the decision to him, and with his own more vivacious manner. But the 'I claim' in l. 163, though it might by possibility have been uttered by the Dauphin in his father's name, yet seems more naturally to come from the king himself; while the reply of John—"I do defy thee, France"—appears conclusively to settle the point that we ought to assign this speech to King Philip.—CAMBRIDGE EDD. (*Note IX.*): The objections to the

Lew. Women & fooles, breake off your conference. 160

160. <i>Lew.</i>]	K. Philip or King Phi.	Rlfe, Cla. Words. Neils. Craig. King.
Theob. Warb. Johns. Var.	'73, '78, '85,	Orger. Dtn.
Hal. Ktly, Sta. Dyce ii, iii, Cam. ii,		160. &] and Ff.

Folio reading are, of course, first, that Lewis was not a king, and, secondly, that Austria would rather have appealed to Lewis's father. The objection to the usual emendation [Theobald's] is that throughout the scene King Philip is not designated in the stage-directions as *King*, but as *Fran.* or *Fra.*—[The Editor of the 2nd Cambridge ed., Dr W. Aldis Wright, adds to the foregoing: 'But, on the whole, Theobald's reading seems preferable, as the lines 160-164 are more appropriate to Philip than to Lewis, who is regarded as a youth.'—ED.]—MOBERLY: Capell's alteration to 'Lewis,' and his assigning the words to the King of France, are not happy; for why should Philip Augustus refer such a matter to his son? and why should the Dauphin adopt such a tone to Leopold as to class him among the fools who are to hold their peace?—WRIGHT (*Clarendon Ed.*): Although Capell's reading has been most generally followed, it seems extremely probable that Theobald's emendation is the true one. . . . It is hardly probable that Lewis, who is treated in this scene as a mere boy, would be appealed to for the purpose of deciding so important a question, or would adopt such a tone in his reply.—MARSHALL's objections to the prefix '*Lew*' of the next speech are substantially those of the Clarkes; and he considers these lines as they stand in the Folio 'undoubtedly wrong.' Marshall thus concludes: 'The objection that the reading "King Philip," l. 159, gives a redundant syllable is of no importance, as, in the case of proper names, Shakespeare often does not strictly adhere to the metre; and it is possible *Philip* might be pronounced sometimes as a monosyllable.'—MOORE SMITH: If this is what Shakespeare wrote, it was a strange slip to call the king of France here *Lewis* and not *Philip*. Many editors read 'King Philip,' but, unfortunately, the metre is against this change. While 'Lewis' is generally a monosyllable in Shakespeare, 'Philip' is never so.—[If this be a slip on the part of Shakespeare, as Moore Smith says, he himself demonstrates how easily confusion of these very names may occur; see his note on line 1, this scene.—ED.]—IVOR JOHN decides that as 'Lewis was not king, and Austria was not likely to appeal to him for a final decision in anything of moment, we must suppose a mistaken substitution of Lewis for Philip.'—MISS PORTER: Under a pretence of annoyed superiority Austria is really scared. There is a good deal of clownishness in the fun of Faulconbridge's desire to get at the pretentious coward. The stage action probably brought this out fully, and, here, it best explains what seems a blunder in this line. Austria, anxious to divert Faulconbridge's belligerent attentions from himself, calls first on the king, who was occupied with John, and then on Lewis, nearer him and disengaged. 'King, —Lewis,' is the form in which the line might be punctuated to explain it as it stands. So Knight puts it, but he seems blind to the humor of the scene. With France hectoring England in a dignified way, Constance railing at Elinor, and Faulconbridge spoiling for a fight with a man who is trying to cover his fright with dignity, there could be no one disengaged to heed him except Lewis.—DEIGHTON: It seems altogether improbable that the decision in the matter should be made to rest with Lewis, though Austria might not improperly appeal to both for their opinion.—[Deighton therefore adopts Malone's conjectural reading, credit for which has been, by some editors, assigned to Knight.—ED.]

- King *John*, this is the very fumme of all: 161
England and *Ireland*, *Angiers*, *Toraine*, *Maine*,
 In right of *Arthur* doe I claime of thee:
 Wilt thou refigne them, and lay downe thy *Armes*?
John. My life as foone: I doe defie thee *France*, 165
Arthur of *Britaine*, yeeld thee to my hand,
 And out of my deere loue Ile giue thee more,
 Then ere the coward hand of *France* can win;
 Submit thee boy.
Queen. Come to thy grandame child. 170
Conf. Doe childe, goe to yt grandame childe,
 Giue grandame kingdome, and it grandame will
 Giue yt a plum, a cherry, and a figge,
 There's a good grandame.
Arthur. Good my mother peace, 175

162. Angiers] Ff, Rowe, Pope. *Anjowe* Ktly. *Anjou* Theob. et cet.

Toraine] Ff, Ktly. *Tourain* Rowe. *Touraine* Pope et seq.

163. doe I] I do Theob. Warb. Johns. Var. '73.

165. foone:] Ff. soon. Rowe, Pope, Han. Ktly. soon.— Theob. Warb. Johns. Var. '73. soon;— Cap. soon!— Sta. soon:— Var. '78 et cet.

165, 169. thee] thee, F4.

165. France,] France. Rowe et seq. Donovan here inserts ll. 211—213: *Some trumpet... or Iohns*.

166. Britaine] F2, Ktly, Fle. Brittain F4. Britain F3, Rowe, Pope, Theob. Warb. Johns. Var. '73. Bretagne Han. et cet.

167. And...loue] Ff, Rowe, Pope, +,

Cam. +. And,...love, Cap. et cet.

167. Ile] I'll F4. I'll Rowe.

168. Then] Than F4.

coward hand] coward-hand Warb. Johns. Var. '73.

win;] win. Pope et seq.

169—210. Submit thee...repetitions:] In margin Pope, Han.

170, 171, 172. grandame] F2F3, Cap. Knt, Sta. Fle. Grandam, F4 et cet.

171. Doe childe, goe] Do, child, go F4. Do, go, child, go; go Cap. Do, child, go, child, go Lettsom (ap. Dyce ii.).

171, 172. yt...it] it...it Ff, Rowe, Pope, +, Wh. Ktly, Sta. Cam. +, Del. it's... it's Cap. it'...it' Johns. et cet.

173. yt] it Ff.

175. peace,] peace; Theob. Warb. Johns. peace! Cap. et seq.

171, 172. yt . . . it] WALKER (*Vers.*, iii, 118): I suspect this is merely an old form for *its*. The old poets certainly employed 'it' now and then—probably only under particular circumstances—where we should use *its*.—[To this Walker's editor, LETTSOM, adds in a foot-note: 'I may observe, however, that Constance here is evidently mimicking the imperfect babble of the nursery.'—On this point EARLE (p. 456), quoting the present passage, says: 'It seems as if children in Shakespeare's time used *it* for the adjectival *its*. The possessive *its* is not yet found either in Shakespeare or in our Bible of 1611. Where we now should use *its*, these have *his*.'—For the etiology of *its*, see Murray, *N. E. D.*, s. v.—ED.]—DYCE (ed. ii.): With Mr Lettsom's observation I am quite in accord.—MOBERLY: Such changes as Capell's [see *Text. Notes*] forget that on the stage a sardonic laugh might follow the first two words and occupy the time of a foot.

I would that I were low laid in my graue, 176
 I am not worth this coyle that's made for me. (weepes.
Qu. Mo. His mother fhamés him so, poore boy hee
Con. Now fhamé vpon you where she does or no,
 His grandames wrongs, and not his mothers fhamés 180
 Drawes those heauen-mouing pearles frō his poor eies,
 Which heauen shall take in nature of a fee:
 I, with these Christall beads heauen shall be brib'd
 To doe him Iusticé, and reuenge on you. 184

176. <i>low laid</i>] <i>low-laid</i> Ktly.	180. <i>wrong</i>] <i>wrong</i> F ₄ , Rowe, Pope,
178. <i>Qu. Mo.</i>] <i>Eli.</i> Rowe et seq.	+
179. <i>Now...or no,</i>] <i>Om.</i> <i>Dono.</i>	181. <i>Drawes</i>] F ₄ , Rowe, Pope, +.
<i>where</i>] F ₂ F ₃ , Rowe, Pope, Knt i.	Cam. +, Fle. <i>Draw</i> Cap. et cet.
<i>where</i> F ₄ , Theob. Warb. <i>whether</i> Johns.	181, 182, 183, 185, 186. <i>heauen</i>] <i>heav'n</i>
Var. '73, Cam. +. <i>wher</i> Knt ii, Hal.	Rowe, Pope, +.
<i>wher</i> Dyce, Huds. ii, Words. <i>where</i>	183. <i>I</i>] <i>Ay</i> Rowe, Om. Han.
Fle. Wh. ii, Neils. <i>where</i> Han. et cet.	<i>these</i>] <i>these</i> sad F ₄ , Rowe, Pope,
<i>no</i>] <i>no.</i> Rowe, Pope. <i>no!</i> Theob.	Han. <i>those</i> Ktly.
et seq.	<i>heauen shall</i>] <i>shall</i> heaven Coll.
180. <i>grandames</i>] F ₂ F ₃ , Cap. Knt, Sta	MS.
Fle. <i>Grandam's</i> F ₄ et cet.	

177. *coyle*] That is, *disturbance, turmoil, confusion*; for other examples, see Shakespeare *passim*.

179. *where*] That is, *whether*; compare I, i, 83.

179. *she does*] RITSON: Read '*where he does or no!*' i. e., whether he weeps or not. Constance, so far from admitting, expressly denies that *she* shames him.—DOUCE (i, 402): It may be answered that this reading [Ritson's] is *equally* objectionable; for Constance admits also that her son wept. In either case there is ambiguity; but the words as they stand are infinitely more natural, and even defensible, according to common usage.—VAUGHAN (i, 23): Ritson errs in his emendation and in his reason for it. Constance does not expressly deny that she shames her son. All editors and critics, too, have misunderstood the connection of her ideas and words. We should print and punctuate: '*Now shame upon you!*—whether she does, or no,' etc. Constance affirms that, whether she shames her son or not, her son's tears are due not to his mother's shames, but to his grandmother's injuries.—[As will be seen from the *Text. Notes*, the majority of editors follow Theobald's punctuation, placing an exclamation point at the end of the line instead of after the word '*you.*' It is this which has brought upon them the general accusation of misunderstanding conveyed in the foregoing note.—ED.]

182. *in nature of*] WRIGHT: That is, as a kind of fee. Compare: '*The state of man . . . suffers then The nature of an insurrection.*'—*Jul. Cas.*, II, i, 69. [Also, '*Of a strange nature is the suit you follow.*'—*Mer. of Ven.*, IV, i, 177.]

183. *beads . . . brib'd*] JOHN HUNTER: There is here an implied reference to *prayers* as one of the meanings of the word '*beads.*'—IVOR JOHN: Mr Craig suggests that here we have a reflection of the old voyagers' stories of bribing Indians with beads.

184. *To doe him Iustice*] CARTER (*Sh. & Holy Scripture*, p. 204) quotes in illus-

Que. Thou monstrous slanderer of heauen and earth. 185

Con. Thou monstrous Iniurer of heauen and earth,

Call not me slanderer, thou and thine vsurpe

The Dominations, Royalties, and rights

Of this oppressed boy; this is thy eldest sonnes sonne,

Infortunate in nothing but in thee: 190

Thy finnes are visited in this poore childe,

185. *earth.*] *earth!* Theob. et seq.

186. *earth.*] Ff, Rowe, Pope, Theob.
earth; Sing. *earth!* Han. et cet.

187. *not me*] *me not* F., Rowe, Pope,
+.

slanderer.] Ff. *slanderer!* Huds.
i, Neils. *slanderer*; Rowe et cet.

thou and thine] Ff, Rowe, Pope,
Dyce, Wh. i, Ktly. Cam. +. *thou, and*
thine, Theob. et cet.

188. *Dominations*] *domination* Ff,
Rowe, Pope, +.

189. *oppressed*] *oppressed* Dyce, Huds.
Dono. *oppressd* Fle.

189. *boy.*] *boy.* Johns. Var. '73, Coll.
Sing. ii, Wh. i, Ktly, Sta. Huds. Del.
Fle. Rife, Neils. *boy*: Cap. Var. '78,
'85, Rann. Mal. Steev. Varr. Sing. i,
Knt, Dyce. *boy*, Coll. MS.

this is] Om. Ritson, Coll. MS.
Huds. ii, Words. *this'* Fle. *this*
Vaughan (i, 15).

eldest] *eld'st* Cap. Coll. MS.
Walker (Vers., 167), Hal. Dyce ii, iii,
Cam. +, Huds. ii, Fle. Words.

sonnes sonne.] *Son's Son*, F.
son's son. Warb. *son's* Dono.

190. *thee.*] *thee.* Neils.

tration of these lines: 'Yee shall not trouble any widowe, nor fatherlesse child. If thou vexe or trouble such and so he cal and cry unto Mee, I will surely heare his cry. Then shall My wrath be kindled and I will kill you with the sword, and your wives shall be widowes and your children fatherlesse.'—*Exod.*, xxii, 22 (*Genevan Version*).

189. *this is* . . . *sonnes sonne*] As will be seen by the *Text. Notes*, there have been several attempts to render regular the metre of the latter half of this line; such are, perhaps, unnecessary, since GUEST (i, 86) says: 'All words which qualify others, as adjectives, adverbs, and others of the same class, receive a fainter accent than the words qualified. It has been observed (*Edin. Rev.*, N^o. 12, Art. 10) that when "a monosyllabic adjective and substantive are joined, the substantive has the acute, and the adjective the grave, unless the adjective be placed in antithesis, in which case the reverse happens." This rule might have been stated more generally. The primary accent of the adjective ought *always*, when not emphatic, to be weaker than that of the substantive.'—Guest, among other examples, quotes the present passage, where the word 'eldest' is the adjective that thus receives a weaker accent than the word 'son's.' (See also *Ibid.*, pp. 263, 264, where this line is quoted as an example of a modern Alexandrine.)—Ed.

189. *eldest*] For numerous examples in justification of the cacophonous elision *eld'st*, see, if needful, WALKER (*Vers.*, 167) or ABBOTT, § 473.

190. *Infortunate*] WRIGHT: In *Othello*, V, ii, 283, the Quartos read: '—most infortunate man,' where the Folios have 'unfortunate.' On the other hand, in II, iii, 42, the Folios have: 'I am infortunate in the infirmity,' while the Quartos read 'unfortunate.'

191. *visited*] WHITNEY (*Cent. Dict.*, s. v. 5.): In Scriptural phraseology: (a) To send a judgment from heaven upon, whether for the purpose of chastising or

The Canon of the Law is laide on him, 192
 Being but the fecond generation
 Remoued from thy finne-conceiuing wombe.
Iohn. Bedlam haue done. 195
Con. I haue but this to fay,
 That he is not onely plagued for her fin, 197

192-203. Om. Dono.	1844), S. T. P. (N. & Q., 4 April,
192. Canon[cannon Rowe ii.	1874).
194. wombe] self C. Clarke.	197. he is] he's Cap. Varr. Rann, Mal.
195. Bedlam] Beldam Ritson, Rann,	Steev. Varr. Sing. Knt. she's Lettsom.
Mitford (Gentleman's Maga., Aug.,	her fin] her sins Vaughan.

afflicting, or of comforting or consoling; judge. 'Oh visit me with thy salvation.'—*Psalm* cvi, 4. (b) To inflict punishment for (guilt) or upon (a person), 'Visiting the iniquity of the fathers upon the children.'—*Exodus*, xxxiv, 7.—[This last quotation is, of course, 'the Canon of the Law' to which reference is made in the next two lines.—ED.]

191. in] WRIGHT compares: 'Yet execute thy wrath in me alone.'—*Rich. III.* I, iv, 71.

195. Bedlam] WRIGHT: That is, *lunatic*. So in *Lear*: 'Let's follow the old earl, and get the Bedlam To lead him where he would.'—III, vii, 103.—[With this interpretation Ritson's conjectural emendation (see *Text. Notes*), though attractive, is quite unnecessary.—ED.]

197-202. That he is not . . . of this childe] JOHNSON: This passage appears to me very obscure. The chief difficulty arises from this, that Constance, having told Elinor of her 'sin-conceiving womb,' pursues the thought, and uses 'sin' through the next lines in an ambiguous sense, sometimes for *crime* and sometimes for *offspring*. He is not only made miserable by vengeance for her *sin* or *crime*, but her *sin*, her *offspring*, and she are made the instruments of that vengeance on this descendant, who, though of the second generation, is plagued for her and *with her*; to whom she is not only the cause but the instrument of evil. The next clause is more perplexed. I point thus: '—plagu'd for her And with her.—Plague her sin! his injury Her injury, the beadle to her sin.' That is, instead of inflicting vengeance on this innocent and remote descendant, *punish her sin*, her immediate offspring; [This is evidently a misprint, as in the *Variorrum* of 1773 it is corrected to read 'her son.'—ED.] then the affliction will fall where it is deserved; *his injury* will be her *injury*, and the misery of her *sin*; her son will be a beadle, or chastiser, to her *crimes*, which are now *all punished in the person of this child*. [THE CAMBRIDGE EDD. (*Note X.*) say: 'The word "sin" is twice printed by mistake for "son" in Johnson's note.'—The sentences to which they thus refer are presumably (1) the misprint which was corrected in the next edition; and (2) 'He is not only made miserable by vengeance for her *sin* or *crime*, but her *sin*, her *offspring* and she,' etc., which seems as though we should read 'her son, her offspring.' Inasmuch as this is not changed, and as Johnson begins by saying that 'sin' here is 'sometimes used for *crime* and sometimes for *offspring*,' the note as given is, I think, in accord with his reasoning.—ED.]—RODERICK (ap. EDWARDS, p. 252): Constance had before said that Elinor's sins were visited upon her grandson, Arthur; in this

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speech she adds farther—That He was not only punished for Her sins, but that God had been pleased to make use of Her as the Means, the Instrument, whereby that punishment was inflicted on him. This is all the sentiment of the speech; which (for the sake of a miserable jingling between *Plague and Sin*) is thrice repeated, with varied expressions. Read and point ll. 199, 201 thus: ‘On this removed issue; plagu’d for her And with her plagued; Her sin, His injury, Her injury the Beadle to her Sin.’ The last line and a half may want some little explanation: ‘Her sin, his *injury*’—i. e., his loss, his damage, his punishment. ‘Her *injury* the Beadle to her Sin’—Her injury—her injustice—her violence in taking part with King John in his endeavors to rob him of his right to the crown. (And, by the way, this using the same word—*Injury*—in the same sentence in two different senses is not at all disagreeable to Shakespeare’s usual manner.) The Beadle in a Corporation is the officer whose business it is to execute the sentences pass’d upon any offenders; such as Whipping, &c., to which Shakespeare alludes; and because her injustice was the instrument by which the punishment of her sins was inflicted upon Arthur, he therefore calls it the *Beadle* to her sins.—CAPELL (I, pt ii, p. 122): For the speech’s sense, it is this: John, Arthur, and Elinor, and the speaker’s self in the end are said in jingling expressions to be punish’d and plagu’d for the only sins of that Elinor: John is spoke to first, and denoted by pointing; and,—after tracing Arthur’s misfortunes, and Elinor’s own, to the root she set out with,—the speaker ends with herself; who, though guiltless, had her punishment too in her child’s punishment, brought upon him by Elinor: What she says of herself is oblique, and convey’d in ‘All’: what of Elinor, must be piec’d in this manner—‘And in sinning as she does against Arthur, she finds her own *plague*; his *injury* is her *injury*, the *beadle* to her sin,’ i. e., lasher or whipper of it: The plagues of John and his mother are—this war and their own troubles for Arthur.—STEEVENS (*Variorum*, 1778): We may read: ‘—this I have to say, That he’s not only plagued for her sin, But God hath made her sin and her the plague On this removed issue, plagu’d for her; And, with her sin, her plague, his injury Her injury, the beadle to her sin,’ i. e., *God hath made her and her sin together, the plague of her most remote descendants, who are plagued for her*; the same power hath likewise made her sin her own plague, and the injury she has done to him her own injury, as a beadle to lash that sin, i. e., Providence has so ordered it that she, who is made the instrument of punishment to another, has, in the end, converted that other into an instrument of punishment for herself.—[The principal change made by Steevens is in l. 200, where it will be seen that the words ‘plague’ and ‘sin’ are transposed as in Capell’s text, but not so credited by Steevens. The slight change in the words of l. 196, ‘this I have to say,’ is not, I think, intended by him as a new reading; if so, he later withdrew it, as it does not appear in the repetitions of this note after the *Variorum* of 1785.—ED.]—TOLLET: Constance observes that *he (iste)*, pointing to King John (‘whom from the flow of gall she names not’), is not only plagued (with the present war) for his mother’s sin, but God hath made her sin and her the plague also on this removed issue, Arthur, plagued on her account, and by the means of her final offspring, whose injury (the usurpation of Arthur’s rights) may be considered as her injury, or the injury of her sin-conceiving womb; and John’s may also be considered as the beadle, or officer of correction, employed by her crimes to inflict all these punishments on the person of this child.—MALONE (*Variorum*, 1785): If part of this obscure sentence were included in a

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parenthesis the sense would, perhaps, be somewhat clearer: 'But God hath made her sin (the plague On this removed issue—plagued for her, And with her) plague her son; his injury,' etc. Instead of 'beadle to her *sin*,' I would read '*sins*.' '*Removed*,' I believe, here signifies *remote*. So in *Mid. N. Dream*, 'From Athens is her house remov'd seven leagues.'—[I, i, 159. Is not 'removed' used in this line in precisely the same sense as in l. 193, where it means relationship of the second generation? We still use the phrase 'cousin once removed' to designate a parent's cousin. In his own edition, published five years later, Malone substitutes the following: 'Not being satisfied with any of the emendations proposed, I have adhered to the original copy. I suspect that two half lines have been lost after the words "And with her"—. If the text be right, "with," I think, means *by*, and Tollet's interpretation the true one.'—He retains, however, his interpretation of 'removed.'—ED.]—RANN also, with a few slight verbal changes, accepts Tollet's explanation.—HENLEY: The key to these words is contained in the last speech of Constance, where she alludes to the denunciation of the *second commandment*. Young Arthur is represented as not only suffering *from* the guilt of his grandmother; but also *by her*, in person, she being made the very instrument of his sufferings. As he was not her *immediate*, but *removed, issue*—the second generation from her sin-conceiving womb—it might have been expected that the evils to which, upon her account, he was obnoxious would have *incidentally* befallen him; instead of his being punished for them all, *by her immediate infliction*. He is not only plagued on account of her sin, according to the threatening of the commandment, but she is preserved alive to her *second generation*, to be the instrument of inflicting on her grandchild the penalty annexed to her sin; so that *he is plagued on her account*, and *with her plague*, which is, *her sin*, that is (taking by a common figure the cause for the consequence), the *penalty entailed upon it*. *His injury*, or the evil *he* suffers, *her sin* brings upon him, and her injury, or, the evil *she* inflicts, he suffers from *her*, as the beadle to her sin, or executioner of the punishment annexed to it.—KNIGHT offers neither comment nor explanation.—COLLIER remarks that though the text is 'involved the sense is sufficiently clear.'—HUDSON and SINGER accept Henley's elucidation without attempting to intrinsicate some of his involutions.—ARROWSMITH (*N. & Q.*, 1857, II, iv, 469): At their commencement the reproaches of Constance are couched in general terms. Elinor and Arthur are an exemplification of the canon of the law, of the sins (in the plural) of the grandmother visited upon the grandchild, punished, as she aggravates the case, in the second generation. The phrase 'sin-conceiving womb,' being alike applicable to all mothers, has no farther special force here, than as a mother of a King John may be considered an eminent illustration of its truth. To attach such a significance to the epithet 'sin-conceiving' as, *bye and bye*, in the same sentence, under the word *sin* to jumble together the guilt for which Elinor was justly accountable, with a sinful offspring, from which no mother is exempt, introduces a solecism in discourse that requires better warrant than the lame and impotent construction of the sequel, which it was devised to bolster up. [See note by Johnson, *ante*.] When she resumes her upbraidings, Constance enters into particulars. . . . It is sin in the singular, a specific sin, of which Constance now speaks; that sin the second line and the rest of the context clearly show to be Elinor's instrumentality in depriving Arthur, the rightful heir, of his kingdom. 'God hath made her sin and her (the crime and the criminal) the plague on this removed

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issue'; before, when speaking generally, it was, as we have seen, an aggravation that the sins should be visited upon 'but the second generation'; now the remoteness of the issue adds emphasis to the wrong; that injury should be sustained immediately at the hands of the grandmother by an issue so far removed as her grandchild. 'Plagued for her and with her plague, her sin'; he is plagued for her, and he is plagued by and with her. He suffers for the guilt of her sin, and he suffers the evil of her sin, and that evil he suffers as penalty for the guilt; so that the evil of the sin being identical with the penalty of its guilt, the whole mischief of the sin lights upon him; but by virtue of the relationship between them, it also recoils upon Elinor, because the defeat of a grandchild's inheritance, whether she so regard it or not, is an injury to the grandmother; or, as Shakespeare pursues the argument, 'his injury is her injury,' and thus the evil of her sin, redounding upon herself, becomes the beadle to its guilt; yet, as Elinor was a willing agent, and *volenti non fit injuria*, it is 'all punished in the person of this child, and all for her, a plague upon her'; and I fear the intelligent reader will add, a plague upon you too, that have superfluously explained what again and again explains itself.—

CAMBRIDGE EDD. (Note X.): Mr Roby, whose punctuation we have adopted, says: 'I suppose the sense to be: "God hath made her sin and herself to be a plague to this distant child, who is punished for her and with the punishment belonging to her: God has made her sin to be an injury to Arthur, and her injurious deeds to be the executioner to punish her sin; all which (viz., her first sin and her now injurious deeds) are punished in the person of this child."' Mr Lloyd, who, with the same punctuation, would read [l. 200] 'her sin, her injury,' interprets thus: 'Elinor's injuries to Arthur are God's agents to punish him, both for the sin of being her grandchild, and for the inherited guilt of these very injuries.'

—STAUNTON: The thought running through this passage and which sufficiently explains it seems to be that there is peculiar hardship in Arthur suffering not only for the sins of the grandmother (which might be regarded as the common lot—'the canon of the law'), but by the instrumentality of the person whose sins were thus punished; the grandmother being the agent inflicting retribution on her grandson for her own guilt.—R. G. WHITE: [Line 200, 'And with her plague,'] is quite incomprehensible, in spite of two pages and a half of not very valuable comment in the *Variorum* [of 1821]. With the simple correction of an easy misprint, which was suggested by Roderick, the passage is as plain as any other in these plays. The allusion to the denunciation of vengeance upon children for the sins of their parents, in the second commandment of the Mosaic table, is obvious.—JOHN HUNTER [reading l. 200 according to Roderick]: The remainder of Constance's speech is grossly misprinted in the Folio. The meaning is: Plagued on her account and plagued by means of her; her sin being the wrong he suffers, and her wrong-doing being the chastiser of her sin.—FLEAY: I follow the Folios . . . and interpret thus: Plagued on her account, and by means of her wrong-doing, which is a plague inflicted by her (cf. 'her sin . . . the plague,' l. 198); the injury inflicted on him, the injury inflicted by her, being the beadle, the chastiser (in Arthur's sufferings), of her original wrong-doing. Editors have altered and given various interpretations of the text in several ways (surely without cause).—HERR (p. 20): The word 'plague' has as various meanings in this passage as they are variously played upon by Constance; but these can be best understood by paraphrasing thus: 'I have but this to say: Arthur is not only punished for Elinor's sin, but God has made

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her sin and herself the evil-worker on this displaced offspring, who is punished for her, and through her evil work and her sin; He has made his wrong-suffering grow out of her wrong-doing—which wrong-doing serves as the scourger to her own sin—or the lash to her own sin; all, sins and injuries inflicted, punished in the person of this child, and all on her account; may a curse light upon her!’ That such was the general thought and idea of Constance may be fairly inferred from her preceding words uttered a few lines back, ll. 191-194. It will be seen that the same idea pervades both passages, only expressed in a different form. So in the least manner to mar the text, and in order to convey the above interpretation, the lines should run thus: ‘And by her plague *and* her sin: *made* his inj’ry *Through* her inj’ry,—the beadle to her *own* sin.’ To omit the Italicized words is to leave the passage a puzzle; to retain them is to make its meaning clear to the general reader—they are, in fact, merely ellipses restored. At least it is essential that ‘*made*’ should be retained, as it is the key of the whole passage, and will be seen properly to refer to ‘God hath,’ [l. 198]. ‘*Through*’ is important as marking the different kinds of injuries meant.—[Herr also suggests that, in order to preserve the metre of l. 201, ‘beadle’ is to be pronounced as a monosyllable; how this is either phonetically or intelligibly to be accomplished is not very apparent.—ED.]—MOBERLY: The notion is like that in *Hamlet*, ‘It hath pleased high heaven To visit me with this, and this with me’; that is, to lay this enterprise like a curse upon me, and at the same time to make my weak nature a curse upon the enterprise. So here Arthur has not only to suffer the consequences of Elinor’s sin, but she herself and her evil nature are of themselves a curse beyond any consequence. [Roby’s] is clearly the right punctuation. . . . It would be easy on the stage to indicate the double meaning of ‘injury’; the second being like ‘injurious Hermia’ in *Mid. N. Dream*.—WORDSWORTH in his edition omits ll. 201-203, remarking: ‘The modicum of sense, and the tautology of these three lines, together with the metrical defect in l. 203, seem to warrant their omission. . . . King Philip may well condemn “these ill-timed repetitions”; and more than enough remain to justify the condemnation.’—HERFORD follows Capell’s interpretation, only referring the words ‘All punish’d’ to ‘Elinor’s sin and her present injurious deeds.’ He adds: ‘Mr Roby understands “with her plague” to be “with the punishment belonging to her,” which is not supported by the parallel clauses below: “her sin his injury,” “her injury . . . sin.”’—MISS PORTER: The clew to this word-puzzle may lie not in further metaphysics, but in the invective of insult intended by Constance against Elinor’s virtue. Suspicion that Elinor’s rumoured infidelity is true grows in Constance. From his ‘grandames wrongs’ to Arthur, she infers, now, that John is a child of sin, and therefore favoured by his mother to ‘usurp’ the ‘royalties and rights’ legitimately belonging to Arthur. According to the Scriptures . . . he is now suffering because of Elinor’s ‘sin-conceiving womb.’ In further applying these ideas Constance has *but this to say*: Not only is Elinor’s *sin*, in a general way, visited upon him, but, actually in this war against them, the issue of her *sinne*—John, and Elinor, herself, are themselves the plague that plagues him. So Arthur is plagued on her account, because of her sin and at her instigation, and along with the plague of her—herself, he is plagued with the *sinne* of her—John. *And with her plague her sinne*: his injury (Arthur’s injury, i. e., Elinor herself), *Her injurie* (her injurious deed, i. e., the issue of her infidelity—John), both being the *Beadle to her sinne* (that infidelity itself); and *all*, viz., this her sin and these

But God hath made her finne and her, the plague 198
 On this remoued iffue, plagued for her,
 And with her plague her finne: his iniury 200
 Her iniurie the Beadle to her finne,
 All punish'd in the perfon of this childe,
 And all for her, a plague vpon her.

Que. Thou vnaduifed fcolde, I can produce 204

198. *her finne*] *her son* Spence (N. & Q., 27 Jan., 1894).

199. *remoued*] *removèd* Dyce, Fle. Huds. ii.

iffue,] *issue;*— Sing. ii, Sta. Huds.

plagued] *plagu'd* Cap. Varr. Rann, Mal. Steev. Varr, Sing. Knt. *plagued* Dyce, Fle, Huds. ii.

for her,] *for her;* Cap.

200. *And with her plague her finne:*] Ff, Rowe, Pope, Theob. Han. Warb. Coll. *And with her.*—*Plague her sin;* Johns. *And with her.*—*plaguc her son!* Id. conj., Var. '78, '85. *And, with her sin, her plague,* Cap. *And with her plagu'd; her sin;* Roderick, Rann, Sing. ii, Dyce ii, iii, Hunter, Huds. ii, Words. *And with her plague—her sin:* Sta. *And with her plague; her sin* Roby, Cam.+,

Neils. Craig. *And with her plague, her sin;* Mal. et cet.

200. *his iniury*] *his injury;* Sing. ii.

201–203. Om. Words.

201. *Her iniurie*] *Her injury,* Rowe, Pope, +, Cap. Varr, Rann. Sing. i, Ktly. *Her injury,*— Mal. Steev. Varr. Knt, Dyce, Hal. Sta. Huds.

Beadle] *bedel* Han.

202, 203. *All...And all*] *All...And punished all* or *Are...And punished all* Vaughan.

203. *for her,*] *for her;* Rowe, Pope, +, Cap. Varr. Wh. i. *for her.* Fle. Huds. ii. *for her*—*For her:* Marshall, Craig. *upon her.*] *upon her!* Theob. et seq.

204. *vnaduifed*] *unadvised* Dyce, Fle. Huds. ii, Words.

executant personified injuries are punished upon Arthur, for her sake. No change in words or pointing are required with this explanation. This denunciation of Elinor demands passionate gesture, the injuries claimed being personified, and the sin an accusation.—[On the conclusion of this long note I have but this to say: The interpretation offered by Roby, accepted by the Cambridge Editors, by Dr Wright in the Clarendon ed., and later editors, as it is the simplest, is the one which is unhesitatingly accepted by the present Ed.]

197. *plagued*] That is, *punished*. Compare: 'And God, not we, hath plagued thy bloody deed.'—*Richard III.*: I, iii, 181. Both noun and verb bear this meaning throughout these lines; Constance herself so interprets the verb in l. 202.

203. *And all . . . vpon her*] WALKER (*Crit.*, iii, 119) prints this line with a *Qu.*, on which his editor Lettsom says in a foot-note: 'This is the usual reading, which Walker evidently intended to alter, though, by a slip of the pen, he left it as he found it. *Qu.* "And all for her, and by her; a plague upon her."—[COLLIER (ed. iii.), in a note on this line, without giving any name, says: 'Poetry-patchers would insert "and by her" in the middle of this line, most injuriously.' Lettsom died ten years before the appearance of Collier's third edition.—Ed.]—MOBERLY: Either 'then' has fallen out, or the line was ended on Shakespeare's stage by some gesture more emphatic than elegant—spitting, we may fear. (So Queen Elizabeth sometimes expressed disapprobation.)—DAWSON likewise suggests that a gesture was here introduced to complete the metre.

204. *vnaduifed*] That is, *lacking consideration, rash*. Compare l. 48, *ante*.

A Will, that barres the title of thy sonne.

205

Con. I who doubts that, a Will : a wicked will,

A womans will, a cankered Grandams will.

Fra. Peace Lady, pause, or be more temperate,

It ill befeemes this prefence to cry ayme

209

206. *I...that,*] *Ay,...that?* Rowe et seq.
that] Om. F₄.
a Will:] Ff, Rowe, Pope, Ktly,
 Fle. *a will*—Theob. et cet.
 207. *cankred*] F₂F₃, Theob. Warb.
 Johns. Varr. '73, '78, '85. *cankred* F₄.
cank'red Fle. *canker'd* Rowe et cet.
 207. *Grandams*] *grandame's* F₂F₃,
 Cap. Knt, Sta. Fle.
208. *Lady,*] *lady!* Coll. Dyce, Hal.
 Wh. Huds. Cam.+, Del. Words.
temperate,] *temperate.* Coll. i, ii,
 Wh. i, Rlf, Words. Neils. *temperate.*
 [exit *Constance.* Dono.
 209, 210. Om. Donovan.
 209. *ayme*] *ay me* Ff, Rowe i. *Amen*
 Rowe ii, Pope. *aim!* Sta. *hem* Moberly
 conj. *aim* Theob. et cet.

205. A will . . . thy sonne] Roger of Wendover, under the year 1190, says: 'At this time Tancred, king of Sicily (who had succeeded to king William), in order to keep on peaceable terms with king Richard, gave to that king twenty thousand ounces of silver in discharge of all his claims against him, and the same quantity of gold as a quit-claim of the will, which king William had made in favour of king Henry, Richard's father, and in consideration of the marriage which had been agreed to be contracted between Arthur, Duke of Brittany, and the daughter of king Tancred; on which king Richard appointed the before named Arthur his heir, in case of his dying without any lawful heir, after which he set out on his pilgrimage' (ed. Giles, ii, 95). This Richard revoked at his death in 1199; Holinshed says: '—feeling himselfe to wax weaker and weaker, preparing his mind to death, which he perceiued now to be at hand, he ordeined his testament, or rather reformed and added sundrie things vnto the same which he before had made, at the time of his goeing fourth towards the holie land. Vnto his brother John he assigned the crowne of England, and all other his lands and dominions, causing the Nobles there present to sweare fealtie vnto him' (iii, 155, b).—COURTENAY (i, 8) cites Hoveden, p. 791, as the contemporary authority 'for the dying declaration of Richard in favor of John.' On this WORDSWORTH (i, 436) remarks: 'Doubtless his change of purpose was caused, more or less, by his mother's influence—"the woman's will"—to which Constance, playing upon the word, alludes; and the mother, we may suppose, was influenced by jealousy of her daughter-in-law.'—[Possibly; but Elinor was not present at the time of Richard's death at Chaluz; she was in England with John.—ED.]

207. A womans . . . Grandams will] COLLIER: So in the old play Elinor says: '—I can infer a will That bars the way he urgeth by descent.' And Constance replies: 'A will indeed! a crabbed woman's will.'—[Part i, sc. ii, l. 100].

209. to cry ayme] JOHNSON: That is, *to encourage*. I once thought it was borrowed from archery; and that *aim!* having been the word of command, as we now say *present!* 'to cry aim,' had been to *incite notice* or *raise attention*. But I rather think that the old word of applause was *J'aime*, which the English, not easily pronouncing *Je*, sunk into *aime* or *aim*. Our exclamations of applause are still borrowed, as *bravo* and *encore*.—[It is, perhaps, not wholly fair to Dr Johnson's reputation as a philologist to repeat this conjectural derivation; but he himself made no attempt to suppress it in later editions.—ED.]—STEEVENS: Dr John-

To thefe ill-tuned repetitions: 210
 Some Trumpet fummon hither to the walles
 Thefe men of Angiers, let vs heare them fpeake,
 Whofe tittle they admit, *Arthurs* or *Iohns*.

Trumpet founds.

Enter a Citizen vpon the walles. 215

Cit. Who is it that hath warn'd vs to the walles?

Fra. 'Tis France, for England. 217

210. *ill-tuned*] Ff, Cap. Var. '78, 85, Rann, Mal. Steev. Varr. *ill-turned* Rowe i. *ill-tuned* Dyce, Fle. Huds. ii, Words. *ill tuned* Rowe ii. et cet.

repetitions:] repetitions. Rowe et seq. (*repetitions.* Fle.).

211. *Some Trumpet*] *Sound trumpet*! Craig conj.

212. *Angiers*] *Angiers.* Neils. [*fpeake,*] *ſpeak.* Theob. i. (misprint). *ſpeak* Cam. +, Neils.

214, 215. *Trumpet founds...the walles.]* Ff, Rowe, Pope, Theob. Han. Warb. Fle. *Trumpets ſound ... the walls.* Johns. *Trumpet.* Enter certain Citizens on the walls. Cap. *Trumpet*

ſounds...citizens...the walls. Knt, Dyce, Hal. Wh. i, Sta. Huds. ii, Craig. *Trumpet ſounds...certain citizens...the walls.* Cam. +, Words. *Trumpets ſound.* Enter Citizens. *Dono.* *Trumpet ſounds...the walls [attended].* Neils. *Trumpets ſound...citizens...the walls.* Var. '73 et cet.

SCENE III. Pope, Han. Warb. Johns. 216. *Cit.]* Knt, Coll. Wh. i, Ktly, Sta. Huds. Citti. F₂. Citi. F₃F₄, Rowe, Pope, +. 1. c. Capell. 1 *Cit.* Var. '73 et cet.

217. *Fra.]* Ff, Fle. K. Philip. Rowe et cet. (throughout).

son's first thought, I believe, is best. So, in Beaumont and Fletcher's *Love's Cure*: 'Can I cry aim To this against myself?'—[ed. Dyce, IV, ii, p. 166]. Again, in *Tarlton's Jest*s, 1611: 'The people had much ado to keep peace: but Bankes and Tarleton had like to have squared the horse by, to *give aime*.'—[Ashbee reprint, sig C2, verso]. Again, in *Churchyard's Charge*, 1580: 'Yet he that stands, and giveth aime, Maie judge what shott doeth lose the game.'—p. 8, b. Again, in *Merry Wives*, Ford says: '—and to these violent proceedings my neighbors shall cry aim.'—III, ii, 45.—[J. CROSBY, in the *American Bibliopolist*, August, 1875, in explanation of the phrases 'cry aim' and 'give aim,' calls attention to a note by Gifford on Massinger's *The Bondman*, II, iii, which in part is as follows: 'To cry *aim!* . . . was to encourage; to *give aim* was to direct, and in these distinct and appropriate senses the words perpetually occur. There was no such office as *aim-cryer*; the business of encouragement being abandoned to such of the spectators as chose to interfere; to that of direction, indeed, there was a special person appointed. Those who cried *aim!* stood by the archers; he who *gave it* was stationed near the butts, and pointed out, after every discharge, how wide or how short the arrow fell of the mark.'—WRIGHT also points out that Steevens has here confused these two phrases, and quotes the latter part of Gifford's note.—ED.]

215. *Enter a Citizen*] COLLIER: The economy of our old stage could only allow one citizen to make his appearance.

216. *warn'd*] WRIGHT: That is, *summoned*. Compare: 'And sent to warn them to his royal presence.'—*Richard III.*: I, iii, 39.

- John.* England for it felfe: 218
 You men of Angiers, and my louing fubiects.
Fra. You louing men of Angiers, *Arthurs* fubiects, 220
 Our Trumpet call'd you to this gentle parle.
John. For our aduantage, therefore heare vs firft:
 Thefe flagges of France that are aduanced heere
 Before the eye and profpect of your Towne,
 Haue hither march'd to your endamagement. 225
 The Canons haue their bowels full of wrath,
 And ready mounted are they to fplit forth
 Their Iron indignation 'gainft your walles:
 All preparation for a bloody fiedge
 And merciles proceeding, by thefe French. 230
 Comfort yours Citties eies, your winking gates:

218. *it felfe*:] *itself*. Coll. Wh. i, Huds. Cam. +, Del. Neils. Craig.

219. *fubiects*.] Ff, Knt i, iii. *subjects*! Knt ii. *subjects*—Rowe et cet.

220. *Arthurs*] *Arthur's* F₄.

221. *parle*.] *parle*—Rowe, Pope, +, Knt ii, Sta. Dyce ii, iii, Cam. +, Del. Rife, Words. Craig.

222. *aduantage*.] Ff. *advantage*; Rowe, Pope, +, Coll. Dyce, Wh. i, Ktly, Neils. *advantage*;—Cap. et cet.

vs firft.] Ff, Rowe, Pope, Theob. Han. Warb. *us first*:—Johns. Var. '73. *us first*. Cap. Mal. Knt, Dyce, Sta. Cam. +, Fle. Words. Neils. *us first*—Rann. *us first*.—Var. '78 et cet.

223. *aduanced*] *advanced* Dyce, Fle. Huds. ii, Words.

229. *preparation*] *preparations* Pope, + (—Var. '73).

fiedge] *Siege* F₄.

230. *And...proceeding...French*.] Ff. *And...proceeding...French*, Rowe, Pope, Theob. ii, Warb. Johns. Var. '73, Knt, Hal. Sta. Fle. *And...proceeding...French*, Theob. i. *And...proceeding...French* Dyce, Wh. Cam. +, Huds. ii, Neils. Craig. *And...proceeding...French*, Han. et cet.

231. *Comfort yours*] F₂. *Comfort your* F₃, F₄, Coll. i. *Confront your* Rowe, Pope, +, Steev. Varr. Sing. Wh. i, Dyce ii, iii, Huds. Del. Coll. iii, Dono. *Come fore your* Coll. ii. (MS.), Ktly. *Confronts your* Cap. et cet.

218. *it selfe*] WRIGHT: This shows that 'his' in l. 102 is not masculine, but neuter.

222. *John. For our . . . vs first*] CAPELL (I, ii, p. 123): He were hardly an Englishman that is not charm'd with John's brisk interruption and conquest of Philip in this line; it is but imperfectly seen in other copies, for want of the break [see *Text. Notes*]; which shows that the parts of the line are address'd differently, the first to Philip himself.

222. *our aduantage*] TYRWHITT: If we read 'For *your* advantage,' it will be a more specious reason for interrupting Philip.

223. *aduanced*] That is, *raised, lifted up*. Compare: '—beauty's ensign yet Is crimson in thy lips and in thy cheeks, And death's pale flag is not advanced there.'—*Rom. & Jul.*, V, iii, 94.

231. *Comfort*] KNIGHT, accepting Capell's emendation, remarks: 'Although "comfort" might be used by John in irony, . . . "preparation" is here the nomi-

[231. Comfort yours Citties eies, your winking gates:]

native, and therefore we use *confronts*.'—COLLIER (ed. i.) justifies the Folio reading on the ground that 'King John is evidently speaking ironically.'—To this DYCE (*Remarks*, etc., p. 88) replies: 'Mr Knight was the first who suggested that "'Comfort' might be used by John in irony"; and if this suggestion had been thrown out by Steevens, I should have supposed that it had originated in the hope of inducing the next editor to adopt a reading which the "malicious George" would afterwards have great satisfaction in pronouncing to be an absurdity. . . . I appeal to the plain sense of the most uncritical reader, if he can discover in [the whole speech] even a shadow of *irony*; a rhetorical figure, indeed, which would naturally be avoided by King John, whose object in the present address is to gain over the citizens of Angiers.'—COLLIER evidently felt the force of this remark; in his *Notes and Emendations*, p. 202, he says: 'It has been urged by those who wished to adhere to the text of the Folios, as long as it was unimpugned by any old authority, that "comfort" was here used ironically. Rowe did not think so when he printed *confront*; but the MS. Corrector, with less violence, has "Come fore."—It is, I think, somewhat difficult to explain this slightly veiled sneer at those who wished to force a meaning from the Folio reading; Collier himself and Knight being the only two. In his 2nd Edition Collier omits all mention of an ironical meaning to 'comfort,' and adds to his comment on the MS. correction: 'There is a singular confirmation of the misprint of *Comfort* for "Come fore" in the Folio of 1632 itself, for in 2 *Henry VI*: III, ii we meet with a line which stands thus: "Comfort, my sovereign, gracious Henry *com fore*." In the last instance "comfort" ought, of course, to be repeated.' [Even at the risk of appearing captious on a point so slight, it is well, I think, to say that in the 2nd Folio the line is divided at the first syllable 'com' with a very perceptible hyphen connecting the next syllable 'fore' in the next line. This is quite different from the MS. correction *come fore*.]—KNIGHT (*Strafford Sh.*, i, p. 256) says: '*Come fore* may be rejected as a slavish adherence to ten syllables. Shakspere would have written *come before*.'—HALLIWELL concurs with Dyce that the whole tenour of this speech precludes taking 'comfort' as spoken ironically; Rowe's or Capell's emendation is, therefore, necessary.—MOBERLY: Capell's correction is manifestly right, though perhaps *confront* would be still more accurate, as the preparation is for a siege, and also for 'merciless proceedings.'—[It is hardly likely that so careful an editor as Moberly was unaware that Capell's is but an emendation of Rowe's reading. With the first portion of his note I quite agree.—Ed.]

231. yours] LETTSOM (ap. WALKER, *Crit.*, ii, 591, foot-note) explains the presence of the superfluous *s* as having been removed from the end of the preceding word. This is a corroboration of the correctness of Capell's emendation *confronts*.

231. your winking gates] MALONE: That is, gates hastily closed from an apprehension of danger. So in 2 *Henry IV*: 'And winking leap'd into destruction.'—I, iii, 33.—[Beyond the fact that the word 'winking' occurs in both passages, there is no similarity. In the line from *Henry IV*. 'winking' means, as often used, closing the eyes tightly.—Steevens quotes, in illustration of the present line, 'Whether it were lead or latten that haspt [downe] those winking casements, I know not' (*Old Fortunatus*, Dekker; ed. Pearson, p. 124); but this is really no better than Malone's, as the speaker is referring to the eyes of two who have fallen asleep. It is, in fact, exactly the reverse of this line in *King John*; Shakespeare compares the gates to eyes hastily closed; Dekker compares the eyes to windows

And but for our approach, those sleeping stones, 232
 That as a waste doth girdle you about
 By the compulsion of their Ordinance,
 By this time from their fixed beds of lime 235
 Had bin dishabited, and wide hauocke made
 For bloody power to rush vpon your peace.
 But on the fight of vs your lawfull King,
 Who painefully with much expedient march
 Haue brought a counter-checke before your gates, 240

232. *And*] *And*, Theob. Warb. Cap.
 Varr. Rann, Coll. Dyce, Hal. Wh. i,
 Ktly, Huds. Del. Words.

approch] *approach* F₄.

233. *waste*] *waiste* F₄. *waist* Var. '78
 et seq.

doth] Ff, Wh. Cam.+, Fle.
 Neils. *do* Rowe et cet.

234. *Ordinance*,] Ff, Ktly, Sta. *ord-*
nance Mal. Steev. Varr. Sing. Knt, Coll.
 Dyce, Hal. Wh. i, Huds. Del. *ordi-*
nance Rowe et cet.

235. *fixed*] *fixèd* Dyce, Fle. Huds. ii,

Words.

236. *dishabited*] *dishabit'* Fle.

237. *peace*,] *peace*, F₃F₄.

238-241. *But...cheekes*,] Om. Dono.

238. *But...vs*] Ff, Rowe, Pope, +,
 Cam.+. *But,...us*, Cap. et cet.
on] for Ed. conj.

239-241. *Who...cheekes*,] Ff, Rowe,
 Knt, Coll. Wh. Sta. Cam.+, Del. Fle.
 Neils. In parentheses Pope et cet.

239. *Who painefully*] Ff, Rowe, Pope,
 +, Cam.+. *Who painfully*, Mal. et
 cet.

hastily shut.—Wright, for a like use of 'wink,' compares: 'Was this the face
 That, like the sun, did make beholders wink?'—*Richard II.*: IV, i, 284.—ED.]

232-235. *sleeping . . . beds*] WHITER (p. 91): Can the reader doubt that the
 words 'sleeping' and 'beds' in this passage were impressed on our Author by the
 preceding image of the 'city's eyes' and the 'winking gates'? The metaphor is
 not continued, though the words belonging to it succeed.—[The avowed purpose
 of Whiter's volume, as expressed in his title page, is to explain Shakespeare's use
 of certain similes through the association of ideas.—John Hunter also calls atten-
 tion to the continuation of the metaphor in 'winking,' 'sleeping,' and 'beds.'
 —ED.]

233. *waste*] That is, a girdle, or garment for the waist; compare: 'the noble
 Talbot Who now is girdled with a waist of iron And hemm'd about with grim de-
 struction.'—*Henry VI.*: IV, iii, 20.

233. *doth*] For other examples wherein the relative takes a singular verb, though
 the antecedent be plural, see, if needful, ABBOTT, § 247.

236. *dishabited*] STEEVENS: That is, dislodged, violently removed from their
 places; a word, I believe, of our Author's coinage.—[MURRAY (*N. E. D.*), in con-
 firmation of this supposition by Steevens, gives the present line as the only
 example of 'dishabit' used in this sense.—DELIUS quotes from Carew, *Survey of*
Cornwall, 'dishabited towns' (67a), but this means towns deprived of inhabitants,
 and is a variant of *disinhabited*, of which Murray gives other examples.—ED.]

239. *expedient*] Compare l. 64, *ante*.

240. *counter-checke*] MURRAY (*N. E. D.*, s. v. sb. 2.): A check that opposes or
 arrests the course of anything. [The present line quoted.]

To faue vnscratch'd your Citties threatned cheekes: 241
 Behold the French amaz'd vouchsafe a parle,
 And now insteed of bulletts wrapt in fire
 To make a shaking feuer in your walles,
 They shoote but calme words, folded vp in smoake, 245
 To make a faithlesse error in your eares,
 Which trust accordingly kinde Cittizens,
 And let vs in. Your King, whose labour'd spirits
 Fore-wearied in this action of swift speede,
 Craues harbourage within your Citie walles. 250

241. vnscratch'd] unscratched Fle.
 threatned] F₃F₄, Rowe, Pope, +.
 threatened F₂, Cam.+. threat'ned Fle.
 Neils. threaten'd Cap. et cet.

242. Behold the French amaz'd] Ff,
 Rowe, Pope, Han. Behold, the French
 amaz'd Coll. Wh. Cam.+, Del. Be-
 hold! The French amaz'd, Ktly. Behold,
 the French, amaz'd, Theob. et cet.
 vouchsafe] youchsafe Methuen
 facsimile F₄.

243. And now] And now, Theob. et
 seq.

instead] instead F₃. in stead F₄.

243. wrapt] wrap'd Rowe, Pope, +,
 Var. '78, '85. wrapp'd Mal. et seq.

248. vs in. Your King,] Ff, Rowe,
 Knt, Sta. in us, your king, Pope,
 Theob. Warb. Johns. Var. '73. in us
 your king, Han. us in, your king; Cap.
 et cet.

249. Fore-wearied] Forweary'd Var.
 '78 et seq.

250. Craues] Ff, Rowe, Knt. Craue
 Pope et cet.

Citie walles] city-walls Theob.
 Warb. Johns. Var. '73, Dyce, Hal.
 Ktly.

245. words . . . in smoake] MALONE compares: 'This helpless smoke of words,
 doth me no right.'—*Lucrece*, l. 1027.

246. faithlesse error] SCHMIDT (*Lex.*, s. v. faithless) cites the present line under
 the meanings *disloyal*, *perfidious*, taking 'error' in its usual sense of a *mistake*.—
 MOBERLY explains the passage as 'A disloyal confusion.'—[Is it not rather, de-
 ception in which all trust is lacking? In any case the adjective 'faithless' seems
 tautological.—ED.]

249. Fore-wearied] WRIGHT: That is, *exhausted*. Spelt 'forewearyed' in the
 Folios; just as it is usual to write *forego* instead of *forgo*, while no one would use
forebid or *foreget* for *forbid* and *forget*. Compare: 'Thine armes shalt thou sprede
 abrede, As man in warre were forwerede.'—*Romaunt of the Rose*, l. 2563. Pals-
 grave (*Lesclarissement de la langue Francoyse*) has, 'I forwerye.'—*Ie lasse*, prim.
 conj. So also Spenser: 'And well I wote, that of your later fight Ye all forwearied
 be.'—*Faerie Queene*, I, i, 32.—[*For-*, as a prefix to verbs, has usually an inten-
 sive force, or preserves the sense of *from*, to which it is nearly related,' SKEAT
 (*Dict.*).]—KNIGHT, in defence of the Folio punctuation of l. 248, says: 'It is to be
 observed that "forweary" and *weary* are the same; and that "forewearyed" may
 be used not as a participle requiring an auxiliary verb, but as a verb neuter.
 "Our spirits wearied in this action" would be correct even in modern construc-
 tion.'

250. Craues] KNIGHT: 'Your king' is the nominative to 'craves.' (See pre-
 ceding note.)—WRIGHT: The Folios have 'craves,' which is not an instance of the
 survival of the ancient plural in *s*, but a blunder due to the singular 'speed,' which

France. When I haue faide, make anſwer to vs both. 251
 Loe in this right hand, whoſe protection
 Is moſt diuinely vow'd vpon the right
 Of him it holds, ſtands yong *Plantagenet*,
 Sonne to the elder brother of this man, 255
 And King ore him, and all that he enioyes:
 For this downe-troden equity, we tread
 In warlike march, theſe greens before your Towne,
 Being no further enemy to you
 Then the conſtraint of hoſpitable zeale, 260
 In the releefe of this oppreſſed childe,
 Religiously prouokes. Be pleaſed then
 To pay that dutie which you truly owe,
 To him that owes it, namely, this yong Prince, 264

252. *Loe*] *Lol* Theob. Han. Warb.
 Johns. Var. '73, Coll. Wh. i, Ktly, Huds.
 i, Del. Craig. *Lo*, Cap. et cet.

protection] *protection* Fle. Words.
 256. *enioyes*] *enjoys*. Pope, +, Coll.
 Wh. i, Ktly, Del. Dono. Neils.

258. *warlike march*] *warlick march*.
 F4, Rowe i. *warlike march* Pope et
 seq.

259. *further*] *farther* Coll. Wh. i.

260. *Then*] *Than* F4.

261. *oppreſſed*] *oppreſſed* Dyce, Fle.
 Huds. ii, Words. Dono.

262. *pleaſed*] *pleaſed* Dyce, Fle. Huds.
 ii, Words.

264. *owes it*] Ff, Rowe, Coll. Dyce,
 Hal. Wh. i, Huds. Cam. +, Del. Fle.
 Words. *owns it*, Pope, Han. *owns it*;
 Theob. +. *owes it*,—Knt, Sta. *owes it*;
 Cap. et cet.

comes between the nominative ['spirits'] and the verb.—[I am not altogether certain that either Pope's or Capell's change is here necessary. The Folio reading, with its emphatic 'It is your king craves harbourage,' is more forceful than a reference to his wearied spirits requiring a resting place.—ED.]

252. in this right hand] WRIGHT: Compare: 'Led in the hand of her kind aunt of Gloucester.'—*Richard III*: IV, i, 2. And *Genesis*, xxi, 18: 'Arise, lift up the lad, and hold him in thine hand.' Hagar was ordered not to take Ishmael in her arms, but to lead him by the hand.

253. vow'd vpon the right] Compare, for this construction, '—you both have vow'd revenge On him, his sons, his favourites and his friends.'—3 *Henry VI*: I, i, 55; and 'That he may vow, in that sad hour of mine, Revenge on him.'—*Lucrece*, l. 1179.

258. greens] WALKER (*Crit.*, ii, 348) quotes the present line as an example wherein 'greens' is used 'for plants or vegetation in general.' This is, of course, a perfectly logical explanation, but is the word not here used in the sense of an open space covered with grass? This use is common in England; MURRAY (*N. E. D.*, s. v. *green*, 12. b.) gives many examples, the earliest dated 1477, and continuing to the present time.—ED.

263, 264. owe . . . owes] The first 'owe' is here used in its modern sense; the second, in that of *owns*, as so frequent in Shakespeare and other authors of that time.—SCHMIDT (*Lex.*) furnishes many examples.

And then our Armes, like to a muzled Beare, 265
 Saue in aspect, hath all offence feal'd vp:
 Our Cannons malice vainly shall be spent
 Against th'inuoluerable clouds of heauen,
 And with a bleffed and vn-vext retyre,
 With vnhack'd fwords, and Helmets all vnbruis'd, 270
 We will beare home that lustie blood againe,
 Which heere we came to spout against your Towne,
 And leaue your children, wiues, and you in peace.
 But if you fondly passe our proffer'd offer,
 'Tis not the rounder of your old-fac'd walles, 275
 Can hide you from our messengers of Warre,
 Though all these English, and their discipline
 Were harbour'd in their rude circumference: 278

265-268. *And...heauen*] Om. *Dono*.
 265. *muzled*] *muzl'd* Cap.
 266. *aspect*] *aspect* Dyce, Fle. Huds.
 ii, Words.

hath] Ff, Rowe, Pope, Theob.
 Warb. Johns. Cam.+, Fle. *have* Han.
 et cet.

268. *invulnerable*] *invulnerable* Ff.
heauen] *heav'n* Rowe, Pope+.
 269. *And*] Ff, Rowe, Pope+, Coll.
 Cam.+, Del. *And*—Cap. *Then*
Dono. *And*, Var. '73 et cet.

bleffed] *blessed* Dyce, Fle. Huds.
 ii, Words.
vn-vext] *unvex'd* Var. '73 et seq.

273. *and you*] Ff, Rowe, Pope+,
 Dyce, Cam.+ *and you*, Cap. et cet.
 274. *our*] *your* Theob. i.

proffer'd offer] *proper offer* Jervis
 (Emend., p. 14). *proffers here* Vaughan
 conj. (withdrawn). *proffer'd terms*, or
favours Id. conj. *proffer'd peace* Huds.
 ii, *proffer by* Moberly conj.

275. *rounder*] Ff, Rowe, Pope+, Knt,
 Huds. i. *rondure* Sing. ii, Dyce, Hal,
 Ktly, Huds. ii, Words. *roundure* Cap.
 et cet.

277. *Though*] *Tho* Pope ii, +.
 278. *circumference*] *circumference*.
 Pope et seq.

266. *aspect*] The accent, as in nearly all cases, is on the second syllable in this word; compare IV, ii, 74 and 234.

274. *proffer'd offer*] WALKER (*Crit.*, i, 290): The bad English ('proffer'd offer') the cacophony, and the two-syllable ending, so uncommon in this play, prove that 'offer' is a corruption originating in 'proffer'd.' Read, I think, *love*. Compare 1 *Henry VI*: 'But if you frown upon this proffer'd peace.'—IV, ii, 9; and just below, l. 14, 'if you forsake the offer of their love.' [Wordsworth adopts, in his text, Walker's conjecture, *love*.]—HUDSON (ed. ii.): 'Proffer'd offer' seems to me a plain instance of sophistication in order to avoid a repetition of 'peace' [in l. 273]. But I should rather say that the word ought to be repeated here, for peace is precisely what the speaker has just proffered.

275. *rounder*] STEEVENS: 'Roundure' means the same as the French *rondeur*, i. e., the circle. Compare: '—all things rare, That Heaven's air in this huge roundure hems.'—*Sonnet* xxi.

278. *rude circumference*] COLLIER (ed. ii.): A correspondent (Mr W. W. Williams of Tiverton) suggests that we ought here to read '*wide* circumference,' and in l. 215 '*bold-fac'd*' for '*old-fac'd*.' We cannot concur in either proposal; the walls

Then tell vs, Shall your Citie call vs Lord,
 In that behalfe which we haue challeng'd it? 280
 Or shall we giue the signall to our rage,
 And stalke in blood to our possession?
Cit. In breefe, we are the King of Englands subiects
 For him, and in his right, we hold this Towne.
Iohn. Acknowledge then the King, and let me in. 285
Cit. That can we not: but he that proues the King
 To him will we proue loyall, till that time 287

279. *Then*] *Then*, Cap. et seq.
vs,] *us*,—Wh. i.

280. *which*] *in which* Ktly.
it?] *it*; Var. '73. *it*, Coll. Del.

282. *possession*] *possession* Fle.

283. *Cit.*] Ff, Rowe, Pope, +, Ktly,
 Sta. Huds. Del. Neils. r. C. Capell.
 First Cit. Dyce, Hal. Cam +, Craig.
 r. Cit. Mal. et cet.

Englands] *England's* F.

287. *loyall*,] *loyal*; Rowe et seq.

of Angiers may most properly be termed 'old-fac'd' from their ruggedness and their antiquity, and 'rude' is also a most applicable epithet. If any alteration of the text were needed the case would be different, but here all is intelligible and appropriate.—[Williams did not repeat either of these conjectures among those communicated to *The Parthenon* in 1862-63. They may, therefore, be considered as withdrawn.—Ed.]

280. In that behalfe which] For other examples of this construction, see ABBOTT, § 394.—BELDEN (*Tudor Sh.*) here takes 'which' as used adverbially, and thus interprets: 'In the interest of him on whose behalf we have demanded the lordship of the town.'

284. For him . . . this Towne] COLLIER: So in the old *King John*, [*The Troublesome Raigne*, etc.,] the Citizen on the wall replies: 'For him, and in his right, we hold our town.'—[Marshall calls attention to the fact that in the older play these words are taken from a passage in prose, not verse, as it might seem from Collier's quotation.—Ed.]

286, 287. he that . . . To him] ABBOTT (§ 417), s. v. *Noun Absolute*, quotes the present line, also: 'Rather proclaim it, Westmoreland, through our host That he which hath no stomach to this fight, Let him depart.'—*Henry V*: IV, iii, 34, and adds in explanation: "'He," being regarded as the normal form of the pronoun, is appropriate for this independent position. So "But I shall laugh at this a twelvemonth hence That *they* who brought me in my master's hate I live to look upon their tragedy."—*Richard III*: III, ii, 57. These three examples might, however, come under the head of construction changed through change of thought.'

286, 287. proues the King . . . proue loyall] MOULTON (*Moral System*, etc., p. 272): The citizens of Angiers have exactly anticipated the spirit of the future Jacobite toast:

'God bless the King; God bless our faith's defender;
 God bless—no harm in blessing—the Pretender,
 But who pretender is, and who is King,
 God bless us all, that's quite another thing!'

- Haue we ramm'd vp our gates againſt the world. 288
Iohn. Doth not the Crowne of England, prooue the
 King?
 And if not that, I bring you Witneſſes 290
 Twice fiftene thouſand hearts of Englands breed.
Baſt. Baſtards and elſe.
Iohn. To verifie our title with their liues.
Fran. As many and as well-borne bloods as thoſe.
Baſt. Some Baſtards too. 295
Fran. Stand in his face to contradicte his claime.
Cit. Till you compound whoſe right is worthieſt, 297

291. *breed*] Ff. *breed*—Rowe, Pope,
 +, Ktly. *breed*,—Cap. et cet.

292. *Baſt....elſe.*] Om. Words. Dono.
Baſt.] Faulc. Theobald, Warb.
 Johns. Varr. Rann. *Baſt.* [Aside.] Coll.
 ii, Hal. Sta. Fle.

Baſtards and elſe.] Ff, Rowe.
 (*Baſtards and elſe*) Pope, +. *Baſtards*,
 and *elſe*. Cap. et cet.

293. *To...*]—*To...* Varr. Rann, Wh. i,
 Huds. ii.

294. *As many*] F₂F₃, Dyce, Hal. As
many, F₄ et cet.

294. *as thoſe.*] as *thoſe*—Rowe et seq.

295. *Baſt....too.*] Om. Words. Dono.
Baſt.] *Baſt.* [Aside.] Coll. ii,
 Hal. Fle.

Some....too.] (*Some....too.*) Pope,
 +.

Baſtards] *Baſtards*, F₄, Coll. Sta.
 Huds.

296. *Stand*]—*Stand* Varr. Rann.
 Wh. i, Huds.

297. *compound*] *compound*, Theob.
 Warb.

[Bartlett (*Fam. Quot.*, 9th ed., p. 351) assigns these four lines to John Byrom not as a 'Jacobite toast,' but as *extempore* To an Officer. The first line also differs slightly from that given by Moulton: 'God bless the King,—I mean the faith's defender.'—ED.]

289. Crowne . . . prooue the King] C. K. DAVIS (p. 150): In this instance King John asserts the law of a sovereign *de facto*, as afterwards declared by the statute of Henry VII: 'If there be a king regnant in possession of the crown, though he be but *rex de facto* and not *de jure*, yet he is *seignior le roy*; and if another hath right, if he be out possession, he is not within the meaning of the statute.'—2 *Henry VII*: c. 1, 3 Inst. 7.

292. Bastards and else] MOORE SMITH: That is, Bastards and otherwise (not, I think, as Schmidt says, 'bastards and such like'). Philip's humorous interpolation adds a touch of realism to the scene.

297. compound] DEVECMON (p. 35) compares, for this use of 'compound,' 'And we here deliver . . . what We have compounded on.'—*Coriol.*, V, vi, 84; 'Content you, gentlemen; I will compound this strife.'—*Tam. of Shrew*, II, i, 343. This last is quoted by DAVIS, p. 124, as a legalism, on which Devecmon remarks: 'To "compound" is in all these cases used in the general sense of to settle or determine; but in a legal sense it is to settle in a particular manner, as where a creditor agrees to receive part of his debt in satisfaction of the whole. . . . Today in general literature the word is used in pretty much the same sense as Shakespeare uses it—perhaps this is due to the force of his great example.'

We for the worthieft hold the right from both. 298

John. Then God forgiue the finne of all thofe foules,
That to their euerlafting refidence, 300
Before the dew of euening fall, fhall fleete
In dreadfull triall of our kingdomes King.

Fran. Amen, Amen, mount Cheualiers to Armes.

Bast. Saint George that fwindg'd the Dragon,
And ere fince fit's on's horfebacke at mine Hofteffe dore 305

298. *We...worthieſt*] *We...worthieſt*,
Cap. Varr. Rann, Mal. Steev. Varr.
Sing. Knt, Hal. Sta. Huds. Fle. Neils.
from] for Wh. ii, Neils.
both.] *both.* [Exeunt Citizens.

Dono.

299. *finne*] *sins* Coll. MS. Craig.

300. *refidence.*] *residence* Coll.

301. *fall.*] *fall* F₂F₃, Coll. i.

ſhall fleete] *ſhall fleet*, Pope et seq.

302. *King.*] Ff, Rowe, Pope, Fle.
King! Theob. et cet.

303-311. *Fran. Amen...rore*] Om.
Dono.

303. *Amen, Amen.*] Ff. *Amen, Amen.*
Rowe, Pope, Fle. *Amen, Amen.*—
Theob. Warb. Johns. Varr. Rann, Coll.
Wh. i, Del. *Amen, Amen!* Han. et cet.
Cheualiers] Ff, Rowe. *cheualiers*,

Theob. Han. Warb. Johns. Fle. *chevaliers!* Cap. et cet.

303. *Armes.*] Ff, Rowe, Pope, Han.
arms! Theob. et cet.

304, 305. *Saint George...And ere ſince*
One line Pope et seq.

304. *ſwindg'd*] Ff, Rowe, Pope, Knt,
Sta. Fle. *ſwinged* Cam.+ *ſwing'd*
Theob. et cet.

305. *ere*] *e're* F₂F₄. *e'er* Rowe et seq.

ſit's] *ſits* F₃F₄.
on's] *on his* Pope, +, Cap. Varr.

Rann, Mal. Steev. Varr.

horſebacke] *horſe'back* Walker
(Vers., 253), Dyce, Hal. Wh. i, Fle.
Huds. ii, Words. *horse back* Cam.+.

dore] *dore*, F₂. *door*,—Cap.
door, F₃F₄ et cet.

304, 305. *Saint George . . . at mine Hostesse dore*] KNIGHT: How exceedingly characteristic is this speech of the Bastard! 'Saint George' was the great war-cry of Richard; but the universal humorist lets down the dignity of the champion in a moment by an association with the hostess's sign.—HALLIWELL (Folio ed., p. 394) calls attention to the fact there is here a slight anachronism, since the inn-sign with such a figure, though familiar in the time of Elizabeth, could hardly have existed in the time of King John. In support of its popularity he quotes from Brathwait's *Strappado for the Diuell*, 1615: 'What fame in foraine coasts this hero got, The lake Silene shewes, if we should not; Where in the reskew of a lovely mayde, A fearefull dragon he discomfited, So as we have portraide to every viewe, On signes of innes, how George the dragon slew.'—[Lyly, possibly referring to the same sign-board, twice uses the painted figure of St George as an example of arrested motion: 'But I would not have young men slowe to followe my precepts or idle to defer the time lyke Saint George, who is euer on horse backe yet neuer rideth.'—*Euphues and his Ephesbus*, ed. Bond, vol. i, p. 260, l. 24. Again, 'I have fulfilled thy request, but I feare me thou wilt vse them as S. George doth his horse, who is euer on his backe but neuer rideth.'—*Euphues to Philautus*, Ibid., p. 313, l. 13.—ED.]

305. *ſit's on's*] LETTSOM, the editor of Walker's *Criticisms and Versification*, in his *Preface*, p. xiii, gives this line as it appears in Walker's MS.: 'Swings on his horse' back,' etc., and Lettsom thus comments: 'Had this mistake occurred in

Teach vs fome fence. Sirrah, were I at home 306
 At your den firrah, with your Lionnesse,
 I would fet an Oxe-head to your Lyons hide:
 And make a monfter of you.

Auf. Peace, no more. 310

Baft. O tremble: for you heare the Lyon rore.

Iohn. Vp higher to the plaine, where we'll fet forth

In beft appointment all our Regiments.

Baft. Speed then to take aduantage of the field.

Fra. It fhall be fo, and at the other hill 315

306. *fence.*] Ff, Rowe, Pope, Theob.
 Warb. Johns. *fence*;— Sing. i. *fencel*
 Han. et cet.

306–309. *Sirrah...you.*] Om. Words.

306. *Sirrah,...*] [To Aus.] *Sirrah,...*
 Coll. Sing. ii, Dyce, Hal. Wh. i, Ktly,
 Huds. Cam.+, Del.

307. *den*] *den*, F.

firrah,] *sirrah*, [to Aus.] Cap.
 Mal. Steev. Varr. Sing. i, Knt, Sta.

308. *I would*] Ff, Rowe, Coll. Dyce,
 Hal. Wh. Huds. Cam.+, Del. *I'd*
 Pope et cet.

309. *you.*] *you.* [To Austria. Rowe ii,
 Var. '85. *you.*— [To Austria. Theob.
 +, Var. '78, Rann.

310. *Peace,*] *Peace!* Coll. Dyce, Hal.
 Wh. Huds. Cam.+, Del. *Peace!*

Peace! I say, Words.

311. *O tremble!*] Ff, Rowe, Pope. *Oh!*
tremble, Coll. Huds. i, Del. Craig. *Oh!*
tremble; Ktly. *O, tremble*; Theob. et cet.
rore.] *roar!* Dyce, Hal. Wh. i,
 Sta. Huds. ii.

312. *plaine,*] *plain!* Johns. *plain*;
 Cap. et seq.

314. *aduantage*] *th' aduantage* Pope, +
 (—Var. '73).

field.] *field.* [Exeunt English.
 Cap.

315, 316. *Fra. It...right.*] Om. Dono.

315. *so,*] Ff, Rowe, Pope, Theob.
 Han. Warb. *so*;— Varr. Rann. *so*;—
 [to Louis] Dyce, Wh. i, Huds. ii. *so*;
 Cam.+. *so*; [to Lew.] Cap. et cet.

the First Folio, and had any poor editor proposed to substitute for *swings* the genuine word “sits,” his proposal would no doubt have been condemned as wanton and unnecessary, and the other reading would have been stoutly defended as an instance of Shakespeare’s propensity to play on words.—CAMBRIDGE EDD. (Note XII.): Capell’s copy of F₂ has ‘sit’s on’s’; that which belonged to Dr Long has *it’ sons’*.—[My copy likewise reads as Capell’s; and so also does the Methuen facsimile. It is possible that Long’s copy was an earlier printing, and later impressions were corrected while the type was still in the chase. Examples of such variations in copies of F₁ have been noticed.—ED.]

305. *horsebacke*] For examples, wherein the plural and possessive case of nouns, in which the singular ends in *s* or *se*, are frequently written, and, still more frequently, pronounced without the additional syllable, see, if needful, ABBOTT, § 471.

315. *the other hill*] Miss PORTER: An indication that the stage of Shakespeare had a slanting elevation arranged at the rear, on either side of it. In the battle-scenes of *Jul. Cæs.* and *Ant. & Cleo.* mention of this simulation of a hill also occurs. . . . The entire fore-stage and platform, here spoken of as the ‘*plaine*’ and the ‘*field*,’ was open to the manœuvres of the two armies. And it may be suspected that the hill, or hills, was a device to bring the corners of the rear-stage into better view of the audience, as well as to give the impression of hills in the open country near the walls of Angiers.

Command the rest to stand, God and our right. *Exeunt* 316

*Heere after excursions, Enter the Herald of France
with Trumpets to the gates.*

F. Her. You men of Angiers open wide your gates,
And let young *Arthur* Duke of Britaine in, 320

Who by the hand of France this day hath made,
Much worke for teares in many an English mother, 322

316. *stand.*] Ff. *stand.* Rowe, Pope,
+, Cam.+. *stand.*—Var. '73 et cet.
right.] *right!* Rowe ii. et seq.

Exeunt] *exeunt* French. Cap.
Exeunt severally the English and
French Kings, etc. Dyce, Hal. Words.
Exeunt on opposite sides, the English
and French kings with their Forces.
Wh. i, Huds. ii. *Exeunt* all severally.
Coll. iii.

SCENE IV. Pope, Han. Warb. Johns.
SCENE II. The same. Cap. Varr. Rann,
Mal. Steev. Varr. Sing. Knt, Coll. Ktly,
Sta. Huds. Del. ACT II, SCENE I. The
same. Fle. Dono.

317. *Heere after...of France*] Ff,
Rowe, Pope, Han. Cam.+, Fle. A

long charge sounded: then, after...of
France Theob. Warb. After...of
France Johns. Varr. Rann, Dyce, Hal.
Huds. ii. Alarums as of a battle join'd;
Excursions; afterwards Retreat. Enter
a French Herald. Cap. Enter a
French Herald, meeting Citizens who
have been summoned. Dono. Alarums
and Excursions; then a Retreat. Enter
a French Herald. Mal. et cet.

318. *gates.*] gates [The Citizens on
the Walls.] Fle.

319. *You*] *Ye* Johns. Var. '73.

320. *Britaine*] F₂, Ktly. *Britain* F₃F₄,
Rowe i. *Bretagne* Rowe ii. et cet.

321. *Who*] *Who*, Varr. Rann. Mal.
Steev. Varr. Knt, Sing. Dyce, Hal. Fle.

316. God and our right] DOUCE (i, 402): An English motto is here improperly put into the mouth of a Frenchman. Richard the First is said to have originally used DIEU ET MON DROIT.

317. *Heere after excursions*] F. GENTLEMAN (ap. BELL, p. 19): This fighting a battle behind the scenes, and leaving the stage empty till it is fought, we consider a violent attack upon critic patience; and we think this indeterminate engagement should be omitted by leaving out ll. 317-372; performed so, the scene would give less offence to probability, and save the stunned ears of an audience from much unnecessary drumming and trumpeting.

317. *Enter the Herald*] R. G. WHITE: [A change of scene here] is not only unnecessary and unwarranted, but entirely at variance with actual fact, and no less with dramatic truth. The kings leave the gate only for a better fighting ground; and, after a brief and indecisive onset, they return, preceded by their heralds to the same gate, upon the battlements over which the 'scroyles of Angiers' have remained during the skirmish, and where they find the citizen who had harangued them before ready to give them further advice in the premises. Even in actual representation the scene must remain open and unchanged; unless indeed it were to change to the battlefield merely to show the fight, and back again when the heralds enter.—CAMBRIDGE EDD. (Note XIII.): The word '*Heere*,' used in the stage-direction, seems to indicate that the scene was supposed to continue.

319. *You men of Angiers, etc.*] JOHNSON: This speech is very poetical and, except the conceit of the 'widow's husband' embracing 'the earth,' is just and beautiful. [See *Appendix: Criticism*: J. M. ROBERTSON, p. 636.]

- Whose fionnes lye scattered on the bleeding ground: 323
 Many a widdowes husband groueling lies,
 Coldly embracing the difcoloured earrh, 325
 And victorie with little losse doth play
 Vpon the dancing banners of the French,
 Who are at hand triumphantly displayed
 * To enter Conquerors, and to proclaime
 Arthure of Britaine, Englands King, and yours. 330
Enter English Herald with Trumpet.
E.Har. Reioyce you men of Angiers, ring your bells, 332

323. *scattered*] Ff, Wh. Cam.+.
scatt'ed Fle. *scatter'd* Rowe et cet.

ground:] ground. Ktly, Neils.

324. *Many*] *And many* Pope, +.

325. *discoloured*] Ff, Wh. Cam.+.
discolour'd Rowe et cet.

earrh,] Fz. *earth,* Ff, Rowe,
 Pope, +, Coll. *earth;* Cap. et cet.

326. *And*] *While* Pope, +.

victorie...losse] *victory, ...loss,* Cap.
 et seq.

327. *French,]* *French;* Theob. Han.
 Warb. Johns. Varr. Rann, Mal. Steev.
 Varr. Sing. Knt, Sta. Huds.

328. *Who...displayed*] *Triumphantly*
displayed; who are at hand, Ktly.

hand] *hand,* Cap. et seq.

displayed] Ff. *display'd* Rowe,
 Var. '73. *displayed,* Neils. *display'd,*
 Theob. et cet.

329. *Conquerors,]* *conquerors;* Rowe,

Pope, Theob. Han. Warb. Var. '78, '85,
 Rann, Mal. Sta. Del. *conquerors* Cam.
 +.

330. *Britaine,]* Fz, Ktly. *Britaine*
 Fz, F4, Rowe i. *Britaine* Fle. *Bretagn,*
 Dyce, Cam.+., Del. Huds. ii, Rife,
 Words. Neils. Craig. *Bretagne,* Rowe ii.
 et cet.

330, 333. *Englands]* *England's* F4.

330. *King,]* *King* Dyce, Cam.+.,
 Huds. ii, Rife, Words. Neils. Craig.
yours.] *yours!* Sta.

331. *Enter ... Trumpet,]* Ff, Rowe,
 Pope, Theob. *Enter an...trumpets,* to
 the same. Capell. *Enter...Heralds,...*
trumpets. Rann. *Enter...Herald.*
 Dono. *Enter...trumpets.* Han. et cet.

332. *E.Har.]* *E. Her.* F4.

Reioyce ... Angiers, ... bells,] *Re-*
joice, ...Angiers; ...bells; Rowe, Pope, +.
Rejoice, ...Angiers, ...bells; Cap. et seq.

328. *Who . . . displayed*] KEIGHTLEY (*Exp.*, p. 221) considers the transposition he makes in this line as necessary (see *Text. Notes*), remarking, 'It is strange that no one seems to have observed the error.'—[Keightley is possibly right; but the placing of the words 'triumphantly displayed' between the relative and its antecedent, 'banners,' is both awkward and unusual. I am inclined to think, therefore, that 'displayed' refers not to the banners, but to the French army; it is used in the technical military sense.—Murray (*N. E. D.*, s. v. *display*, vb. i. b.) gives 'To spread out (troops) so as to form a more extended line = Deploy.' He quotes as examples of this use: '1581. Savile, *Agricola* (1622), 198: *Agricola . . . fearing lest hee should be assailed on the front and flanks both at one time, displayed his army in length*'; and, '1581. *Tacitus' History*, iv, xxxv. (1591), 196: *Fought with troops displayed out thinnely in length*.' It is, however, but fair to say that this is the only passage in Shakespeare wherein 'display' may be understood in this technical sense. In l. 340, below, it occurs with its usual signification.—Ed.] —MOORE SMITH: These words, which refer to the banners, are inserted in the clause 'Who . . .,' which refers to the French.

332. *E. Har. Reioyce, etc.]* JOHNSON: The English Herald falls somewhat below

King *John*, your king and Englands, doth approach, 333
 Commander of this hot malicious day,
 Their Armour[s] that march'd hence so filuer bright, 335
 Hither returne all gilt with Frenchmens blood:
 There stucke no plume in any English Crest,
 That is remoued by a staffe of France:
 Our colours do returne in those fame hands
 That did display them when we first marcht forth: 340
 And like a iolly troope of Huntsmen come
 Our lustie English, all with purpled hands,
 Dide in the dying slaughter of their foes, 343

334. *day*,] Ff. *day!* Cap. Varr. Rann.
 Mal. Steev. Varr. Sing. Knt, Sta. Huds.
 i. *day*: Dyce, Hal. Cam.+, Huds. ii.
day. Rowe et cet.

335. *Armours*] *armours*, Rowe et
 seq.

siluer bright] Ff, Rowe, Han.
silver-bright Pope et cet.

336. *with*] *in* Rowe, Pope, Theob.
 Warb. Johns.

Frenchmens] *Frenchmens'* Theob.
 ii, Warb. Johns. Var. '73, '78, '85.
Frenchmen's Cap. et seq.

blood:] *blood*. Del. Rlfe, Dono.
 Neils.

338. *remoued*] *removèd* Dyce, Fle.
 Huds. ii, Words. *remov'd* Coll. ii.

338. *by a*] *by any* Coll. ii. (MS.).

France:] F₂F₃, Coll. *France*. F₄,
 Rowe, Pope, +. *France*; Cap. et cet.

339. *those*] *thof* F₄.

340. *march*] Ff, Fle. *march'd* Rowe
 et cet.

341. *And...Huntsmen*] Ff, Rowe,
 Pope, Han. Coll. Wh. i, Huds. *And...*
huntsmen, Theob. et cet.

342. *purpled*] *purpl'd* Cap.

343. *Dide*] F₂F₃. *Stain'd* Pope, Han.
Died Steev. Varr. Knt i. *Dyed* Sing.
 Coll. Knt ii, Ktly, Sta. Cam.+, Fle.
 Huds. ii. *Dy'd* F₄ et cet.

foes,] *foes*. Ff, Rowe, Pope, +.
 Coll. Ktly. *foes*: Coll. et cet.

his antagonist. *Silver armor gilt with blood* is a poor image. Yet our author has it again in *Macbeth*: 'Here lay Duncan, His silver skin laced with his golden blood,' [II, iii, 117].—STEEVENS, in further illustration of this use of 'gilt,' quotes: 'The cures from great Hector's breast, all gilded with his gore.'—Chapman, *Iliad*, bk xvi, [l. 773]; and also, 'And showed his point gilt with the gushing gore.'—*Ibid.*, *Odyssey*, xix, [l. 627].—[MURRAY (*N. E. D.*)] gives several other examples, but quotes the present line in *King John* as the earliest use in this sense.—ED.]

342, 343. *hands*, *Dide* in the . . . slaughter] JOHNSON: It was, I think, one of the savage practices of the chase for all to stain their hands in the blood of the deer as a trophy.—DAVIES (*Dram. Miscell.*, i, 28): There is in *Jul. Cæs.*, III, i, 205 a passage quite similar to this; Mark Antony in an apostrophe to the dead body of Cæsar compares his murderers to hunters stained with the blood of the slain deer: '—here thy hunters stand Sign'd in thy spoil, and crimson'd in thy lethe.' Upon looking into Turberville's book of Hunting, I can see no trace of that practice [alluded to by Johnson]; but there are two different accounts of the French and English manner of dissecting or breaking up the deer. In dividing the several parts of the deer the French employed the hands of huntsmen alone; but our English kings, barons, and other great men took part of that office upon themselves. 'Oure order is,' says Turberville, 'that the Prince or chiefe (if so please them) doe alight and take assaye of the Deare with a sharpe knyfe, the whiche is done in this

Open your gates, and giue the Victors way.

Hubert. Heralds, from off our towres we might behold 345

345. Hubert.] Knt, Sta. Hunter.	Rowe et cet.
Hub. Ff. 1. Cit. Capell. First Cit.	345. <i>towres</i>] F ₂ . <i>tow'rs</i> Pope, Theob.
Dyce, Hal. Cam.+ , Huds. Craig. Citi.	Han. Warb. Johns. <i>towers</i> F ₃ F ₄ et cet.

maner. The deare being layd upon his backe, the Prince, chiefe, or such as they shall appoint, commes to it: And the chiefe huntsman (kneeling if it be to Prince) doth holde the Deare by the forefoote, whiles the Prince or chief, cut a slyt drawn alongst the brysket of the deare, somewhat lower than the brysket towards the belly. This is done to see the goodness of the flesh, and how thick it is. This being done we use to cut off the deares heades. And that is commonly done by the chiefe personage,' [ed. 1576, Clarendon reprint, p. 133]. In these operations the dissectors must necessarily be sprinkled or besmeared with the blood of the animal, and to this our author, in both passages, seems plainly to allude.—STEEVENS (ed. 1793), KNIGHT, and MADDEN (p. 64) also quote the passage from *Jul. Cæs.* in illustration of the present lines, but without further corroboration of the staining the hands of the hunters with the blood of the deer as a common practice. [For a discussion of this hunting-custom, see *Jul. Cæs.*, this edition, p. 155.—ED.]

345. Hubert] KNIGHT: Without any assigned reason the name of this speaker has been altered by the modern editors to *Citizen*. The Folio distinctly gives this, and all subsequent speeches of the same person to the end of the Act, to *Hubert*. The proposition to the kings to reconcile their differences by the marriage of Lewis and Blanche would appear necessarily to come from some person in authority; and it would seem to have been Shakspeare's intention to make that person Hubert de Burgh, who occupies so conspicuous a place in the remainder of the play. In the third Act John says to Hubert: 'thy voluntary oath Lives in this bosom.' It might be his 'voluntary oath' as a Citizen of Angiers, to John, which called forth this expression.—[The voluntary oath to which John refers is, I think, more likely that made by Hubert, when, as one of the very few, he sided with John in his contest with the barons. See *Dram. Personæ: Hubert*.—ED.]—COLLIER: Possibly the actor of the part of Hubert also personated the Citizen in order that the speeches might be well delivered, and this may have led to the insertion of his name in the MS.—The CAMBRIDGE EDD. (*Note XIV.*) also offer this explanation of the substitution of names; adding that 'in the old play the Citizen who proposes the league to the two kings is a distinct person from Hubert de Burgh.'—HUDSON: This and the following speeches are most evidently from the same person who was introduced as *Citizen* at the opening of the preceding scene, and whose speeches there have the prefix *Cit.* What makes the case still stronger is, that in the original the *two* scenes are printed as *one*, the Citizens having remained on the walls during the fight. [In corroboration of Collier's suggestion Hudson says]: It was certainly not uncommon for two or more parts to be sustained by one actor, and this often occasioned mistakes in the distribution of the dialogue. [The present instance is given by WALKER (*Crit.*, ii, § lxxv.) among many others wherein there is either a mistake or substitution of the prefixes.]—R. G. WHITE: Hubert de Burgh was an Englishman, and a nephew to William Fitz Adelin, who was in the service of John's father. But even supposing that Shakespeare did not know these facts, what was the Chamberlain to King John doing in Angiers at such a time? The prefix

From first to last, the on-set and retyre 346
 Of both your Armies, whose equality
 By our best eyes cannot be censured: (blowes:
 Blood hath bought blood, and blowes haue answered. 349

346. *on-set*] onset Rowe et seq.

Huds. ii, Words. Dono. *censured*. Ktly,

347. *your*] F₁.

Sta. Neils.

Armies,] *armies*; Cap. et seq.

349. *blood*,] *bloud*, F₂.

348. *censured*,] *censured*: Dyce, Fle.

is, doubtless, a trace of the prompter's book, resulting from the fact that the actor who played *Hubert* was expected to 'double' in the Citizen of Angiers.—JOHN HUNTER: We believe that Shakespeare in the present scene meant to represent Hubert de Burgh as a Citizen of Angiers.—Miss PORTER: There are some signs that Shakespeare chose to differ from the older play herein, as in many things bearing on character and human nature. Hubert's proposition denoted him to be the man of resource in Angiers. As a leader there John would seek to attach him to his person, rewarding him as the proposer of the match, attaching him to service as he had Faulconbridge, and acting magnetically towards him as he does toward King Philip. In accord with such probabilities drawn from Shakespeare's conduct of the Play are John's profession that his mother and he 'owe' Hubert 'much,' and that he has given them his 'voluntary oath,' and Hubert's reply that he is 'much bounden' to John, and Melloone's message to one Hubert with your King. The propriety of giving into French hands the charge of Geoffrey's son, and the scorn of the English lords for Hubert are in general agreement with the implication that John picked out for trust and preferment this clever and gentle Angevin, whose French name also suits it.—[The same objections as were urged against Knight's explanation of Hubert's voluntary oath are equally applicable to Miss Porter's amplification of this point. John and Hubert's mutual protestations of friendship may be more probably referred to Hubert's loyalty and John's recognition of it. The suspicion and hatred of the English lords is due to the same cause. The propriety of John's placing Arthur in the hands of a citizen of Angiers is not very apparent; John had but just defeated the French, and they were as much his enemies as Arthur of Bretagne. Hubert de Burgh had long been in his councils and John knew he could be trusted. I therefore, albeit reluctantly, decide against the Folio text, and accept Collier's explanation.—ED.]

345. *Heralds, from off our towres, etc.*] JOHNSON: These three speeches seem to have been laboured. The Citizen's is the best; yet 'both alike we like' is a poor gingle.

347. *equality*] MALONE: Our author ought rather to have written 'whose superiority,' or 'whose inequality,' cannot be censured.

348. *censured*] MURRAY (*N. E. D.*, s. v. *c.*): To form or give a 'censure' or opinion of; to estimate, judge of, pass judgement on, criticize, judge.—MARSHALL: 'Censured' is generally explained as *estimated*, *determined*. But does it not rather mean here *questioned*? The sense seems to be that the two armies have shown themselves to be so equally matched that the citizens cannot say which is the superior; as the speaker says below: 'Both are alike, and both alike we like.'—l. 351.

Strength matcht with strength, and power confronted 350
 power,
 Both are alike, and both alike we like:
 One muſt proue greateſt. While they weigh fo euen,
 We hold our Towne for neither: yet for both.

*Enter the two Kings with their powers,
 at ſeuerałl doores.*

355

Iohn. France, haſt thou yet more blood to caſt away?
 Say, ſhall the currant of our right rome on, 357

350. *match*] F₂, Fle. *match* F₃.
match'd Rowe et cet.

power] Ff. *power*. Rowe, Pope,
 + (—Var. '73), Neils. *power*: Cap.
 et cet.

351. *like*:] *like*. Cap. et seq.

352. *greateſt*.] Ff, Rowe, Pope, +,
 Neils. *greatest*:—Var. '73. *greatest*;
 Sing. Ktly, Huds. *greatest*: Cap. et cet.

SCENE V. Pope, Han. Warb. Johns.

354, 355. *Enter...doores*.] Flourish.
 Enter King John, and his Power, on
 one ſide, Baſtard, Elinor, Blanch, &c.
 On the other, King Philip, and French,
 Austria, and Lewis. Capell. Enter at
 one ſide King John, with his power;
 Elinor, Blanch, and the Baſtard; at the

other, King Philip, Lewis, Austria, and
 Forces. Malone, Steev. Varr. Sing. Knt,
 Coll. Wh. i, Huds. i, Del. Re-enter,
 on one ſide King John, Elinor Blanch,
 the Baſtard, Lords and Forces; on the
 other King Philip, Louis, Austria, and
 Forces. Dyce, Hal. Sta. Huds. ii, Words.
 Re-enter the two Kings, with their
 powers, ſeverally. Cam. +, Neils. Craig.
 Enter...doores, [Elinor, Blanch, Baſ-
 tard, Lewis and Austria.] Fleay.

356. *blood*] *bloud* F₂.

357–362. *Say...Ocean*.] Om. Dono.

357. *rome*] *runne* F₂. *roam* Malone,
 Var. '21, Knt. Coll. i, ii, Wh. i, Huds. i,
 Del. *run* F₃F₄, Rowe et cet.
on,] *on?* Pope et seq.

354, 355. *Enter the two Kings . . . at ſeuerałl doores*] COLLIER calls attention
 to the ſimplicity of this ſtage-direction, remarking that 'it is worth preſerving, on
 account of the manner in which the two armies, headed by their kings, are rep-
 reſented to come upon the ſtage.'

357. *rome on*] MALONE: The editor of the Second Folio ſubſtituted *runne*.
 I do not perceive any need of change. In *The Tempeſt* we have: 'the wandering
 brooks,' [IV, i, 128. 'Wandering' is Steevens's emendation for *windring* of the
 original text; the adjectival participles are doubtleſs ſynonyms.—ED.]—STEEVENS:
 I prefer the reading of the Second Folio. So in *Henry V*: 'As many ſtreams run
 into one ſelf ſea,' [I, ii, 209; the Qq. reading]. The King would rather deſcribe
 his right as *running on* in a *direct* than in an *irregular* courſe, ſuch as would be
 implied by the word 'roam.'—KNIGHT: Neither the poetry nor the ſenſe appear
 to have gained by the fancied improvement [of the Second Folio].—SINGER (ed. ii.):
 I differ from Knight, for ſurely a *current* does not *roam*, but '*run right on*.' The
 whole context ſhows that this is the true reading.—DYCE ſuggeſts that the word
 in the MS. may have been written '*ronne*,' and in deſenſe of the Second
 Folio reading compares: 'And calmly run on in obedience Even to our ocean, to
 our great King John'—V, iv, 60.—R. G. WHITE: 'Rome' might be an eaſy mis-
 print of *runne*. But it is to be obſerved that the comparison is to the current

Whose passage vex with thy impediment, 358
 Shall leave his native channel, and overflow
 with course disturb'd even thy confining shores, 360
 Unless thou let his silver Water, keep

358. *passage*] *passage*, Rowe, Pope, +.
vex] *vex'd* Mal. et seq.

360. *even*] *ev'n* Pope, +.

361. *Water*] *F₂F₃*. *waters* Coll. iii.
 (MS.), Wh. i, Dyce ii, iii, Huds. ii,
 Words. *water* *F₄*, Rowe et cet.

of a stream whose 'silver waters keep a peaceful progress to the ocean.' Now such a stream does not run directly, but always roams about; and especially is this true in England; and if it be objected that Shakespeare's metaphors are rarely correspondent, the answer is that they sometimes are, and that according to authentic evidence here is one, at least, that is so. And besides, Shakespeare evidently had in his mind's eye the same stream that furnished him with the comparison which he puts into Julia's mouth in the *Two Gentlemen*, in eight of the loveliest lines he ever wrote. The very details of the two pictures are alike, although the earlier is the more highly finished:

'The current that with gentle murmur glides,
 Thou know'st being stopped impatiently doth rage;
 But when his fair course is not hindered,
 He makes sweet music with th' enamell'd stones,
 Giving a gentle kiss to every sedge
 He overtaketh in his pilgrimage
 And so by many winding nooks he strays
 With willing sport to the wild ocean.'—[II, vii, 25-34].

Is there in all literature a more marked instance of the use of the same thoughts twice? This passage forbids us to change the reading of the Folio.—[Few will, I think, deny that White's comparison is very striking. Is it, however, hypercritical to point out that the present play antedates the *Two Gentlemen*, and that, therefore, the passage quoted is an amplification of this in *King John*?—Ed.]—WALKER (*Crit.*, i, 155), in a section devoted to illustrations of Ovid's influence on Shakespeare, quotes: 'Sic ego torrentem, qua nil abstabat eunti.'—*Metam.*, iii, 568, remarking, 'Is it fanciful to suppose that this simile caught Shakespeare's fancy, and recurred to him on many occasions? *Two Gentlemen*, II, vii, 25-34; *Meas. for Meas.*, III, i, 249; *Venus & Adonis*, lvi, and *Lucrece*, xciii, clx.'—SCHMIDT (*Lex.*) quotes the present line, s. v. *roam*, and thus explains it: 'Shall the current continue to overswell its banks, instead of remaining in its channel?'—WRIGHT, in referring to this interpretation, says: 'But an overflowing river which has broken its banks can hardly be said to "roam," and John implies that it has not left its native channel.'

361. *Water*] R. G. WHITE: There is no doubt that Collier's Folio in reading 'silver waters' corrects a trivial misprint. In Shakespeare's time, as well as in ours, the singular was not used except in speaking of water as a fluid, not as a body. Thus the waters of the sea are blue; but sea-water is salt. [Compare: 'If by your art, my dearest father, you have Put the wild waters in this roar, allay them.'—*Temp.*, I, ii, 1; and: 'our garments . . . being rather new-dyed than stained with salt water.'—*Ibid.*, II, i, 62.]

A peacefull progresse to the Ocean.

362

Fra. England thou hast not sau'd one drop of blood
In this hot triall more then we of France,

Rather loft more. And by this hand I fweare

365

That fwayes the earth this Climate ouer-lookes,

Before we will lay downe our iust-borne Armes,

Wee'l put thee downe, 'gainst whom these Armes wee

Or adde a royall number to the dead : (beare,

Gracing the scroule that tels of this warres losse,

370

With slaughter coupled to the name of kings.

Bast. Ha Maiefty : how high thy glory towres,
When the rich blood of kings is set on fire :

Oh now doth death line his dead chaps with steele,

The fwords of fouldiers are his teeth, his phangs,

375

362. *Ocean*] *oceān* Ktly. Fle.

364. *triall...France*] *trial*,...*France*;
Rowe et seq.

365. *Rather*] Ff, Rowe, Pope, +, Fle.
Rather, Cap. et cet.

more] Ff, Rowe, Pope, +, Ktly,
Sta. Cam. +, Fle. Neils. *more*; Hal.
more: Var. '73 et cet.

366. *earth*] *earth*, Fle.
ouer-lookes] *ouer-looks*,— Cap.
Varr. Rann. Mal. Steev. Varr. Sing.

367. *lay downe*] *lay* by Pope, +, Var.
'78.

370. *scroule*] *scroll* Steev. et seq.

371. *coupled*] *coupl'd* Cap.

372. *Ha Maiefty*] Ff. *Hal Majesty*;
Rowe, Pope, Han. *Hal Majesty*,—
Theob. Warb. Johns. Var. '73, Coll.

Wh. i. —*Ha, Majesty*! Ktly. *Ha, Majesty*, Fle. *Ha, majesty*! Cap. et cet.

372. *towres*] F₂. *tow'rs* Wh. i. *towers*
F₃F₄ et cet.

373. *fire*] Ff. *fire*. Rowe, Wh. i.
fiel Pope et cet.

374-377. *Oh now...of kings*] Om.
Dono.

374. *Oh now*] Ff, Rowe, Pope, Fle.
Oh, now Theob. Han. Warb. Johns.
Var. '78, '85, Rann. *Oh, how* Var. '73.
Oh now Coll. Sing. ii, Wh. i, Huds. i,
Del. Craig. *Oh! now* Ktly. *O, now*
Cap. et cet.

374, 375. *stele*,...*phangs*] Ff. *steel*;...
phangs, Theob. *steel*;...*phangs*; Rowe
et cet.

375. *phangs*] *fangs* Steev. et seq.

365. *this hand*] That is, Arthur's hand, which the King here holds aloft; that he does not swear by his own hand is shown by the next line.—Ed.

366. *Climate*] WRIGHT: That is, region of the sky. Used also of a region of the earth in *Rich. II.*: 'O forend it God, That in a Christian climate souls refined Should show as heinous, black, obscene a deed!'—IV, i, 130. [In this latter sense SCHMIDT (*Lex.*, s. v.) quotes also: '—they are portentous things Unto the climate that they point upon.'—*Jul. Cæs.*, I, iii, 31; and gives the present line as an exceptional use of this word in reference to a region of the sky.—Ed.]

371. *the name of kings*] DEIGHTON: That is, with the record of the slaughter of kings; though the plural is used, the king refers to himself only.

372. *glory*] WALKER (*Crit.*, iii, 119) quotes the present line in illustration of 'glory' used in the sense of '*vaunting, ut sæpe*.'—SCHMIDT (*Lex.*) does not, however, include that meaning among the several which are assigned to this word. He cites the present as an example of the meaning, *splendor, magnificence*.

And now he feasts, mousing the flesh of men 376
 In vndetermin'd differences of kings.
 Why stand these royall fronts amazed thus:
 Cry hauocke kings, backe to the stained field
 You equall Potents, fierie kindled spirits, 380

376. *mous[ing]* *mouth[ing]* Pope, +, Var.
 '78, '85, Steev. Var. '03, '13. *mouse[ing]*
 Cap. *mounching* Orger.

377. *differences*] *diff'rences* Pope,
 Theob. Han. Warb. Johns.

kings.] *kings.*—[Aside. Ktly.

378. *amazed*] *amazèd* Dyce, Fle.
 Huds. ii, Words.

thus:] *thus?* F.

379. *Cry hauocke kings,*] Ff. *Cry*
Havock, Kings, Rowe, Pope, Fle. *Cry*
havock, Kings; Theob. Han. Warb.
 Johns. *Cry havock, kings!* Var. '73,
 Ktly, Huds. Rlfe. *Cry 'havoc' Kings!*
 Dyce ii, iii. *Cry 'havoc!' kings;* Cam.

+, Words. Craig. *Cry, havoc! kings.*
 Neils. *Cry, havock, kings!* Cap. et cet.

379. *stained*] *stainèd* Dyce, Fle. Huds.
 ii, Words.

380. *equall Potents,*] *equal potent,* Coll.
 ii, iii. (MS.). *equal-potents,* Sta. Del.
 Dono. Craig. *equal-potent* Walker,
 Dyce ii, iii, Huds. ii, Words.

ferie kindled spirits,] Ff, Rowe.
fiery-kindled spirits! Mal. Steev. Var. '21.
fire-ykindled spirits, Coll. ii, iii. (MS.).
fiery kindled spirits! Cam. +. *fire-en-*
kindled Lettsom conj. *fiery-kindled*
spirits. Fle. *fiery-kindled spirits!* Pope
 et cet.

376. *mous[ing]* MALONE deprecates Pope's change of this word (see *Text. Notes*), and in support of the Folio quotes: 'Well moused, lion!'—*Mid. N. Dream*, V, i, 274; and: 'Whilst Troy was swilling sack and sugar, and mousing fat venison, the mad Greekes made bonfires of their houses.'—Dekker, 1603, *Wonderful Year*, [ed. Grosart, p. 101]. 'Mousing is, I suppose,' says Malone, 'mamocking, and devouring eagerly, as a cat devours a mouse.'—Murray (*N. E. D.*, s. v. *Mouse*, vb, 3.) gives two examples prior to the present line wherein the word bears this sense.—STEEVENS, in justification of Pope, quotes: 'First mouthed to be last swallowed.'—*Hamlet*, IV, ii, 20, and adds: 'Shakespeare designed no ridicule in this speech; and therefore did not write (as when he was writing the burlesque interlude of *Pyramus and Thisbe*) "mous[ing]."—MALONE, well seeing that this is but begging the question, replies: 'Shakespeare is perpetually in the habit of using familiar terms and images in his most serious scenes.' And in proof of this quotes from the present play: 'Now for the bare-picked bone of majesty Doth dogged war bristle his angry crest.'—IV, ii, 158; 'Have I not here the best cards for the game.'—V, ii, 110; 'Unthread the rude eye of rebellion.'—V, iv, 15.—[The *Text. Notes* will show that Steevens is quite in the minority.—ED.]—IVOR JOHN: A much better sense [than 'tearing as a cat tears a mouse'] is given by taking the more obvious meaning of gnawing, nibbling as a mouse does. The 'Well moused Lion' of *Mid. N. Dream* will also bear this interpretation.

379. *Cry hauocke*] JOHNSON: That is, *command slaughter to proceed*. So, in *Jul. Cæs.*, 'Cry, havoc, and let slip the dogs of war.'—[III, i, 273. For illustrations of the use of this phrase, see note on above line from *Jul. Cæs.*, this ed., p. 161, where it is opined that 'to "cry havoc" was the prerogative of the Monarch.'—MURRAY (*N. E. D.*, s. v. *Havoc*, I.) gives as a partial explanation of the origin that it is from the 'Anglo-French *havok*, altered in some way from Old French *havot* (c. 1150 in Du Cange *havo*), used in same sense, especially in phrase *crier havot*. Probably of Teutonic origin.'—ED.]

380. *Potents*] STEEVENS: That is, *potentates*. So, in *Ane verie excellent and*

Then let confuſion of one part confirm 381
 The others peace : till then, blowes, blood, and death.
Iohn. Whoſe party do the Townſemen yet admit,[?]
Fra. Speake Citizens for England, whoſe your king.
Hub. The king of England, when we know the king. 385
Fra. Know him in vs, that heere hold vp his right.
Iohn. In Vs, that are our owne great Deputie,
 And beare poſſeſſion of our Perſon heere,
 Lord of our preſence Angiers, and of you. 389

382. <i>till</i>] 'till Rowe, Pope, Theob.	Johns. et seq.
Han. Cap. Varr. Rann.	384. <i>whoſe</i>] <i>who's</i> Ff. et seq.
<i>death.</i>] Ff, Rowe, Pope, Theob.	387. <i>Deputie</i>] <i>Deputy.</i> F ₂ . <i>Deputy</i>
Warb. Johns. Var. '73, Ktly, Fle.	F ₄ .
<i>death!</i> Han. et cet.	388. <i>poſſeſſion</i>] <i>proceſſion</i> Coll. MS.
384. <i>Speake Citizens</i>] <i>Speak, citizens,</i>	389. <i>of you</i>] <i>if you</i> F ₂ F ₃ .

delectabili Treatise intitult Philotus, 1603: 'Ane of the potentes of the town.'—[MURRAY (*N. E. D.*, s. v. sb². B. 2.) quotes the present line as the earliest example of 'Potent' used in the sense 'of one having authority, a power,' and gives but one other passage, dated 1642, wherein it is so used. Steevens's somewhat indefinite reference is, I fear, open to suspicion.—LETTSOM (ap. WALKER, *Crit.*, i, 28) notes that 'this is the only passage in which Shakespeare uses "potent" as a substantive.'—ED.]—COLLIER: 'Potents' may, as Steevens says, be put for *potentales*; but by 'equal potents' the Bastard seems rather to mean that the victory being undecided, the two kings are *equi-potent*.—KINNEAR (p. 192): 'Equal' is equivalent to *equally*,—*equally potent* is explained by 'undetermined differences,' l. 377. 'Equal' is so used, *Henry VIII.*: I, i, 159, 'for he is equal ravenous As he is subtle.' *Equally potent* is equivalent to *equally prevailing* in this undecided action; so the *Citizen's* speech 'whose equality By our best eyes cannot be censur'd.' 'Equal potent' has no reference to the relative general potency of the two kings. 'Potents' [in the Folio is] an instance of the misprint of adding a final s.

380. *fierie kindled*] COLLIER (ed. ii.): It is, we think, beyond dispute a restoration of the genuine language of the Poet to print the passage as in the corrected Folio [see *Text. Notes*], meaning that the kings and their armies are equally strong and 'fire-ykindled,' not *fiery-kindled*.—IVOR JOHN: I would suggest '*fury-kindled* spirits.' Compare: 'Or that enkindled fury turn to flame.'—*Edward III.*: III, iii, 113; and, 'Wrath-kindled gentlemen, be ruled by me.'—*Rich. II.*: I, i, 152.

388. *beare possession of our Person*] MOBERLY: This may be a corruption for 'bar possession of our person' (or 'in our person'); that is, 'I in my own person bar the possession which you claim as Arthur's attorney'; as a suitor would who by the remedy called 'assize' establishes his title to land by showing his own or his ancestor's possession of it (Blackstone, iii, 184). As this process was applicable in cases where the wrong done was (1) recent, (2) after the death of father or mother, brother or sister, uncle or aunt (*Ibid.*, 185), the allusion suits the matter here in hand. The word *bar*, it may be remarked, occurs with peculiar frequency in this play.—[This is a slight exaggeration; the word occurs in *two* passages—I, ii, 205 and III, i, 118.—ED.]

Fra. A greater powre then We denies all this,

390

390. *Fra.*] Citi. Rowe, Pope, +, Var.
'78, '85. 1. C. Capell. 1. Cit. Malone
et seq. (subs.).

powre] F₂. *pow'r* Pope, Theob.

Han. Warb. Johns. Wh. i. *power* F₃F₄
et cet.

390. *then*] *than* F₄.

We] *ye* Warb. Theob. Han.
Johns. Cap. Var. '73, '78, '85, Words.

390-393. A greater powre then We . . . Kings of our feare] THEOBALD: We must certainly read, as Mr Warburton acutely observ'd to me: 'A greater pow'r, than *Ye*, denies all this'; i. e., Tho' each of you pretend to be our rightful Kings, you are yet only so in swaying over our fears, in the terrors we have of you; not acknowledg'd Kings in our obedience.—WARBURTON: We should read '*than ye*.' What power was this? their *fears*. It is plain, therefore, we should read: 'Kings are our fears,'—i. e., our fears are the Kings which at present rule us.—CAPELL (I, i, p. 123): That the citizens should be 'Kings of their fear, till their fears were depos'd' is a piece of evident nonsense; but, evident as it is, the certainty of its correction is more so, if 'depos'd' be reflected on: For what is to be *depos'd*? why, their '*fears*': their fears then are the '*Kings*'; and *are* and *fears* a true reading, spoil'd by printers. And now we come at the sense of the words 'greater power'; and, with it, the propriety of the correction that follows—*ye* for '*we*': the city's fears were [*sic*] that *power*; and a power so strong at that time that it made her set at defiance the power of both kings, till she could be satisfied rightly who was her king.—[Theobald's better judgment was at times overborne by the remarks of his dogmatic correspondent, Warburton; but it is strange that an editor so conservative as Capell should commend, and adopt, the needless change of '*we*' to *ye*. In corroboration of the correctness of this line, compare: 'A greater power than we can contradict Hath thwarted our intents.'—*Rom. & Jul.*, V, iii, 153.—ED.]—TOLLET: 'A greater power than we' may mean, 'the Lord of hosts who has not yet decided the superiority of either army; and till it be undoubted the people of Angiers will not open their gates.' Secure and confident as lions, they are not at all afraid, but are *kings*, i. e., masters and commanders of their fears, until their fears or doubts about the rightful King of England are removed.—TYRWHITT: Dr Warburton saw what was requisite to make this passage sense; and Dr Johnson, rather too hastily, I think, has received his alteration into the text. As the same sense may be obtained by a much slighter alteration [than Warburton's] I am more inclined to read: 'King'd of our fears'; *King'd* is used as a participle passive by Shakespeare more than once I believe. The Dauphin says of England: 'she is so idly king'd.'—*Henry V*: II, iv, 26. It is scarcely necessary to add that 'of' here (as in numberless other places) has the signification of *by*.—MALONE: '*King'd* of our fears'; i. e., our fears being our kings or rulers. *King'd* is again used in *Richard II*: 'Then am I king'd again.'—[V, v, 36]. It is manifest that the passage in the old copy is corrupt, and that it must have been so worded that their *fears* should be styled their *kings* or masters, and not they kings or masters of their fears; because in the next line mention is made of these *fears* being *deposed*. Tyrwhitt's emendation produces this meaning by a very slight alteration, and is, therefore, I think, entitled to a place in the text. The following passage in our author's *Lucrece* strongly, in my opinion, confirms his conjecture: 'So shall these slaves [Tarquin's unruly passions] be kings, and thou their slave,' [l. 659]. Again, in *King Lear*: 'It seems she was a queen Over her passion, who, most rebel-

[390-393. A greater powre then We . . . Kings of our feare]

like, Sought to be *king* o'er her.'—[IV, iii, 75].—KNIGHT: The change of this passage is amongst the most remarkable of the examples which this play furnishes of the unsatisfactory nature of conjectural emendation. . . . If the safe rule of endeavoring to understand the existing text, in preference to guessing what the author ought to have written, had been adopted in this and hundreds of other cases, we should have been spared volumes of commentary. The two kings peremptorily demand the citizens of Angiers to acknowledge the respective rights of each,—England for himself, France for Arthur. The Citizens, by the mouth of Hubert, answer, 'A greater power than we denies all this.' Their quarrel is undecided—the arbitrement of Heaven is wanting. 'And until it be undoubted, we do lock Our former scruple in our strong-barr'd gates, Kings, of our fear,' on account of our fear, or *through* our fear or *by* our fear, we hold our former scruple, kings, until our fears, resolv'd, 'Be by some certain king purg'd and deposed.'—COLLIER (ed. i.): The sense does not require us to alter [the Folio reading]. The meaning of the Citizens is that they will be ruled by their fear, admitting no other monarch, until it shall have been seen which power is the strongest, that of England or France. [In his second edition Collier adopts Tyrwhitt's change and Malone's interpretation, adding: 'We were originally anxious to preserve the reading of the Folios, but this is a case in which we think it must be relinquished.']—VERPLANCK: I understand 'Kings of our fear' to be meant as an address to the two sovereigns: 'We say to you, sovereigns whom we fear, that we must bar our gates against both, until that fear is dissipated by the victory or withdrawal of one of you.' If this is not satisfactory, 'King'd of our fear' must be adopted.—HUDSON: It is not easy to extract a meaning out of the original text, as may be seen by consulting Knight and Collier. Tyrwhitt's emendation seems to us eminently happy.—DELIUS: 'Kings' is a vocative, the usual recurrent address to both Kings, which is here interjected into the connected sentence 'our strong-barred gates of our fear,' i. e., our gates strong-barred of our fear.—STAUNTON: The meaning of the speaker, however quaintly expressed, we imagine to be simply this: Each of you lays claim to our allegiance, but neither has produced satisfactory proof of his right to it; and until all doubts upon that point are resolved we shall trust to *our strong barred gates* as the protectors, or *Kings*, of our fear.—[HALLIWELL (*Folio Ed.*) offers the same interpretation without, however, mentioning Staunton's. It is, I think, hardly fair to accuse Halliwell of plagiarism, since both editors were working almost contemporaneously, and Halliwell may not have seen Staunton's note—Ed.]—C. & M. COWDEN CLARKE adopt Tyrwhitt's correction, since it is difficult to make clear sense of the Folio reading. They thus interpret the whole passage: 'Till our scruple be satisfied, we lock it within our strong-barred gates: kinged only by our fears, until our fears, set at rest, be dispersed and deposed by some ascertained sovereign.'—KEIGHTLEY (*Expositor*, p. 221): We should punctuate, 'Kings of our fear!' i. e., Kings whom we fear.—[Has not Keightley overlooked the fact that the Citizens have so far recognised but *one* king—the King of France? How could there then be two?—Ed.]—FLEAY: We lock up our fear within our gates, and so are kings over it, till it (this usurping fear) be laid at rest and deprived of power by some ascertained King of England; or it may mean, 'Made kings (however unwillingly) by our fear.' But Tyrwhitt's conjecture, i. e., *ruled by*, gives a clearer meaning.—MOBERLY interprets l. 390 thus: 'It does not appear that Providence has yet

And till it be vndoubted, we do locke 391
 Our former scruple in our strong barr'd gates:
 Kings of our feare, vntill our feares resolu'd
 Be by some certaine king, purg'd and depos'd.
Bast. By heauen, thefe scroyles of Angiers flout you 395
 And stand securely on their battlements, (kings,

391. *And*] *And*, Cap. Varr. Rann.
 Mal. Steev. Varr. Sing.

till] 'till Rowe, Pope, +.

392. *strong barr'd*] *strong-barr'd* Pope
 et seq.

gates:] *gates*. Pope, +. *gates*,—
 Ktly.

393, 394. *Kings...depos'd*] In margin
 Pope, Han. Om. Dono.

393. *Kings of our feare*,] Ff, Rowe,
 Pope, Fle. Neils. *Kings of our fears*,—
 Theob. Var. '78, '85. *Kings are our
 fears*,— Warb. Johns. Cap. Var. '73.
Kings, of our fear; Knt, Sta. Del. *Kings
 of our fear*; Coll. i. *King'd of our fear*,

Dyce i, Coll. ii, iii, Hal. Wh. i, Huds. i.
Kings of our fear! Ktly. *Kings of our
 selves*; Del. conj. Craig. *King'd of our
 fears* Tyrwhitt, Mal. et cet.

393. *feares resolu'd*] *fears, resol'd*,
 Cap. et seq.

394. *king*,] *king* F₃F₄ et seq.
purg'd...depos'd] *purged...deposed*
 Fle.

395. *heauen*] *Heav'n* Rowe, Pope,
 Theob. Han. Warb. Fle.

the[e] the Warb. Johns.

scroyles] *scroils* Hal.

you kings,] *you, kings*; Cap. et
 seq.

willed that the battle should be so decisive as you each maintain.'—WRIGHT: Tyrwhitt's conjecture [is] unquestionably the true reading, as the context shows. The Folio has 'Kings of our fear.' It is evident, however, that the citizens were not masters of their fear, but were overpowered by it, and resolved to acknowledge no other sovereign till it was allayed by the appearance of the rightful king. Knight, adopting the words, but changing the punctuation of the Folios, gratified his conservatism by a reading which is not, indeed, nonsense, but has no point.—DAWSON: The Folio reading does not give a satisfactory meaning, because the Citizens were not masters of their fears, but were mastered by them. Their fear of admitting the wrong king is to serve as their interim king.—DEIGHTON: Tollet thought that the 'greater power' might mean the Lord of Hosts; but, surely, the 'greater power' is their *fears*. The sense of the passage will be: Owing allegiance to our fears, recognising them only as the masters we must obey, until those masters are deposed, those fears resolved, by one or other of you proving himself our King.—[DEIGHTON is, I think, correct in rejecting Tollet's interpretation. Reference to the Lord of Hosts is, here, quite irrelevant; what follows shows that their fear is that greater power. I am also strongly inclined to accept Staunton's excellent suggestion that the phrase 'Kings of our fear' refers not to the Citizens themselves, but to the strong-barred gates. This is further commendable since it avoids all necessity for either Warburton's or Tyrwhitt's alteration.—ED.]

395. *Bast. By heauen . . . kings*] MOBERLY: This burst of passion is exactly like Cœur-de-Lion's fierce threat to hang all the garrison of Chaluz down to the children in arms.

395. *scroyles*] CRAIGIE (*N. E. D.*): A scoundrel wretch. (The conjecture that it is from Old French *escroele*, scrofulous sore, is not quite satisfactory as to form, and the assumed development of sense, though plausible, has no evidence.)—Craigie (*N. E. D.*) quotes the present line as the earliest example; also

As in a Theater, whence they gape and point 397
 At your indutrious Scenes and acts of death.
 Your Royall presences be rul'd by mee,
 Do like the Mutines of Ierusalem, 400

398. *indutrious*] *illustrious* Cap. conj.
 Mal. conj. (withdrawn).

399. *mee,*] *me*:—Dyce, Hal. Wh. i,
 Words. *me*. Ktly. *me*; Sta.

399. *Your...presences*] *You...presences*,
 Rowe, Pope, Theob. Han: Warb.

400. *Do*] *Do*, Hal.

Jonson, *Poetaster*, 1601: 'I cry mercy (my good scroile) was 't thou.'—IV, iii, 35.—STEEVENS likewise quotes from Jonson, *Every Man in his Humour*, 'Hang them, scroyles! there's nothing in them in the world.'—I, i.

398. *industrious* Scenes] STEEVENS: That is, your *laborious industry* of war. So in *Macbeth*: '—and put we on Industrious soldiiership.'—[V, iv, 15].

399. *Your Royall presences*] CAPELL (I, i, 124): A tenderness has been shown in this passage that we should have dispensed with; for though *let* may be understood before 'Your,' and a sense struck out that way, yet the passage wants the ease in this reading that moderns have given it by making 'Your' *You*, and printing 'presences' vocatively. [See *Text. Notes*.] 'Presence' and 'presences' are words very indefinite; as that critic will find who shall go about to interpret them in I, i, 145, in 389 above, and in this passage with the precision expected: *personages* may do for the latter; but for the former, *person* (the only word that occurs) serves very inadequately.

400. *like the Mutines of Ierusalem*] MALONE: The 'mutines' are the *mutineers*, the *seditions*. So in *Hamlet*: '—and lay Worse than the mutines in the bilboes.'—[V, ii, 6]. Our Author had probably read the following passages in *A Compendious and Most Marvellous History of the Latter Times of the Jewes Common-Weale*, &c., written in Hebrew by Joseph Ben Gorion,—translated into English by Peter Morwyng, 1575: 'The same year the civil wars grew and increased in Jerusalem; for the citizens slew one another without any truce, let or quietnesse. The people were divided into three parties; whereof the first and best followed Anani, the high-priest; another part followed seditious Jehochanan; the third, most cruel Schimeon. . . . Betwene these three there were also most cruel battailes for the space of four daies. Titus' campe was about six furlongs from the towne. The next morrowe they of the towne seeing Titus to be encamped upon Mount Olivet, the captaines of the seditious assembled together, and fell at argument every man with another, intending to turn their cruelty upon the Romaines, confirming and ratifying the same atonement and purpose, by swearing one to another; and so became peace amongst them. Wherefore joyning together, that were before three severall parts, they set open the gates, and all the best of them issued out with an horrible noyse and shoute, that they made the Romaines afraide withall, in such wise that they fled before the seditious, which sodainly did set upon them unawares.' This allusion is not found in the old play.—COLLIER: Joseph Ben Gorion's *Historie* [was] translated by Peter Morwyng, and originally published, not, as Malone states, in 1575, but in 1558. Henslowe, in his *Diary*, mentions a play to which he gives the title of *Titus and Vespasian*, under date April, 1591, perhaps relating to the siege of Jerusalem, in which the combination of the 'mutines of Jerusalem' might form an incident. [Since Collier, in his second edition, omits this con-

Be friends a-while, and both conioyntly bend 401
 Your sharpest Deeds of malice on this Towne.
 By East and West let France and England mount.
 Their battering Canon charged to the mouthes,
 Till their soule-fearing clamours haue braul'd downe 405
 The flintie ribbes of this contemptuous Citie,
 I'de play incessantly vpon these Iades,
 Euen till vnfenced desolation
 Leaue them as naked as the vulgar ayre:
 That done, diffeuer your vnited strengths, 410
 And part your mingled colours once againe,
 Turne face to face, and bloody point to point: 412

401. *a-while*] *F₂. awhile* Coll. Dyce,
 Hal. Wh. Huds. Cam.+, Del. Fle.
 Words. Craig. *a while* *F₃F₄*, Rowe et
 cet.

402. *Towne.*] *town:* Cap. Varr. Rann,
 Mal. Steev. Varr. *town*; Hal.

403. *mount.*] *mount* *Ff.*

404. *battering.*] *batt'ring* Pope, Theob.
 Han. Warb. Johns.

charged] *chargèd* Dyce, Sta. Fle.
 Huds. ii, Words.

mouthes,] *mouths*; Theob. Warb.
 Johns. Cap. Varr. Rann, Mal. Steev.
 Varr. Ktly.

405. *braul'd*] *brawl'd* Cap. et seq.

406. *Citie,*] *Ff. city.* Rowe, Pope, +,
 Ktly, Rlf, Neils. *city*; Hal. *city*: Cap.
 et cet.

407. *Iades,*] *jades*; Rowe, Pope, +,
 Cap.

408. *Euen*] *Ev'n* *Fle.*

vnfenced] *unfenced* Dyce, Fle.
 Huds. ii, Words.

409. *ayre:*] *air.* Pope et seq.

411. *againe,*] *Ff, Pope, Sta. Fle.*
again. Rowe. *again*; Theob. et cet.

412. *point:*] *point.* Pope, +.

lecture as to the source of Shakespeare's knowledge of the incident, it may, I think, be considered as withdrawn.—ED.]—WRIGHT says that Josephus, in his *Jewish War* (v, 6, § 4), gives an account of the manner in which the leaders of the factions in Jerusalem ceased their assaults upon each other to combine in resisting the Roman attack; but as no translation of Josephus into English appears to have existed before 1602, Shakespeare might have derived his knowledge from Morwyng's translation, as Malone has shown.

405. *soule-fearing*] That is, *soul-affrighting*. For other examples of 'fear' used in the active sense, see SCHMIDT (*Lex.*, s. v. vb. 2).

405. *braul'd downe*] Is there, possibly, here a faint suggestion of a reference to the walls of Jericho thrown down by the clamour of the trumpets of Joshua? 'So the people shouted, when they had blown trumpets: for when the people had heard the sounde of the trumpet, they shouted with a great shout: and the wal fell downe flat: so the people went up into the citie, every man streight before him and they tooke the citie.'—*Joshua*, vi, 20, *Geneva Vers.*—ED.

409. *naked as . . . ayre*] That is *unarmed, defenceless*. Compare: 'Look in upon me then and speak with me, Or, naked as I am, I will assault thee.'—*Othello*, V, ii, 258.

412. *point to point*] Compare: 'Point against point rebellious, arm 'gainst arm.'—*Macbeth*, I, ii, 56.

Then in a moment Fortune shall cull forth 413
 Out of one side her happy Minion,
 To whom in fauour she shall giue the day, 415
 And kisse him with a glorious victory:
 How like you this wilde counsell mighty States,
 Smackes it not something of the policie.

John. Now by the sky that hangs aboue our heads,
 I like it well. France, shall we knit our powres, 420
 And lay this Angiers euen with the ground,
 Then after fight who shall be king of it?

Bast. And if thou haft the mettle of a king,
 Being wrong'd as we are by this peeuish Townc:
 Turne thou the mouth of thy Artillerie, 425
 As we will ours, against these fawcie walles,
 And when that we haue dafh'd them to the ground, 427

413. *Then...moment*] Ff, Rowe, Pope, +, Fle. *Then...moment*, Cap. et cet.

414. *side*] *side*, F.

Minion.] *Minion*. F₃F₄, Rowe i. *minion*; Theob. Han. Warb. Cap. Varr. Rann. Mal. Steev. Varr. Sing. Knt. Ktly. Sta. Neils. *minion*, Fle.

416. *victory*] *victory*. Rowe et seq.

417. *States*] *states*? Pope et seq.

418. *Smackes ... policie*. Om. Pope, Han.

policie] *policy*? Ff.

420. *well*] *well*:—Cap. Varr. Rann. Mal. Steev. Varr. Sing. Knt, Sta.

powres] *powers* Ff. *pow'rs*, Pope,

+ (—Var. '73), Wh. i.

422. *Then after*] Ff, Rowe, Cam. +, Fle. Neils. Craig. *Then after*, Pope, Theob. Han. *Then, after*, Warb. et cet.

423. *And if*] Ff, Rowe, Pope, +, Fle. Dono. *An if* Cap. et cet.

king] *king*,—[to Phi. Capell.

424. *Being...Townc*]—*Being...town*—Ktly.

wrong'd...are] Ff, Rowe, Pope, +, Coll. Wh. Huds. Cam. +, Dono. *wrong'd...are*, Cap. et cet.

Townc] F.

426. *walles*] *walls*; Pope et seq.

427. *dafh'd*] *dasht* Fle.

418. the *policie*] FLEAY: Not elsewhere in Shakespeare with the definite article. The politic art, the art of Machiavel.—IVOR JOHN quotes two passages from Middleton's *Roaring Girl* and one from Webster's *Vittoria Corombona* to show that this word *policy*, in 'Elizabethan plays, denotes crafty dealings.' [So it does in those passages quoted by JOHN; but MURRAY (N. E. D., s. v. Policy, sb. 3) gives a number of quotations wherein this word means merely political sagacity, expediency, as well as cunning, craft. Here 'policy,' I think, means only *strategy*, as suggested by Fleay and Wright. Crafty dealing conveys an idea of underhandedness or secrecy which is quite lacking in the open proposal of Faulconbridge in the hearing both of the kings and the citizens.—ED.]—WRIGHT: That is, the policy which is so much thought of. Compare: 'O, 'tis the curse in love.'—*Two Gentlemen*, V, iv, 43. [For other examples of this use of 'the' used to denote notoriety, see, if needful, ABBOTT, § 92.]

Why then defie each other, and pell-mell,
Make worke vpon our felues, for heauen or hell. 428

Fra. Let it be so : say, where will you affault? 430

Iohn. We from the West will fend destruction
Into this Cities bofome.

Auf. I from the North.

Fran. Our Thunder from the South,
Shall raine their drift of bullets on this Towne. 435

Baft. O prudent discipline! From North to South:
Auftria and France shoot in each others mouth. 437

428. *Why then...other, and*] Ff, Rowe, Pope, Han. Cam.+, Neils. *Why then...other; and*, Theob. *Why then...other; and*, Johns. Var. '73. *Why, then...other, and*, Coll. Dyce, Hal. Wh. i, Del. Words. Dono. *Why, then...other; and*, Warb. et cet.

429. *felues*,] *selves* Ff, Rowe, Pope, + (—Var. '73), Coll. Hal. Wh. i.

heauen] *Heav'n* Rowe, Pope, + (—Var. '73).

430. *fo: say*,] Ff, Rowe, Pope, +. *so:—Say*, Cap. Mal. Steev. Varr.

Sing. Knt, Huds. i. *so.—Say*, Coll. et cet.

431. *destruction*] *destruction* Fle.

434. *Thunder*] *thunders* Cap. conj. Wh. Ktly, Dyce ii, iii, Huds. ii, Words.

436–438. *Baft. O prudent...away*.] In margin Pope, Han. Aside. Cap. Ktly, Huds. Del. Dono.

437, 438. *Auftria ... to ii*] Aside. Varr. Rann. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Hal. Wh. i, Sta. Fle.

428, 429. *Why then . . . or hell*] In the earlier play, *Richard III*, there is a couplet somewhat similar: 'March on, join bravely, let us to 't pell-mell If not to heaven, then hand in hand to hell.'—V, iii, 312.

429. *Make worke*] SCHMIDT (*Lex.*, s. v. *Make*, 3) gives many examples wherein the verb 'make' is joined in periphrastical way to various substantives to denote the performance of the respective action; and under the division 'make work' he cites, besides the present line, seven examples from *Coriol.* In five of these occur the words 'make good' or 'fair work'; and in each case the phrase seems to have a direct reference to feats of arms; for example, 'List what work he makes Amongst your cloven army.'—I, iv, 20. Again: 'Alone I fought . . . And made what work I pleased.'—I, viii, 9. And it is, perhaps, in this sense that the words are here used by Faulconbridge. Compare also l. 321 above, which is likewise cited by Schmidt: 'Who by the hand of France this day Hath made much work for tears,' etc.—ED.

436. *O prudent discipline*] TALBOT: The Poet has made Faulconbridge forget that he had made a similar mistake. (See ll. 403, 404.)—C. & M. COWDEN CLARKE defend Shakespeare of this charge of forgetfulness, rather considering that this is 'One of Shakespeare's ironical phrases. The speaker has just before silyly suggested this very course of firing from opposite quarters; and now rejoices to see his suggestion blindly adopted.'—MOORE SMITH, in reply to Talbot's note, says: 'But the two cases are not parallel, France and Austria being allies, and England and France enemies.'

- Ile stirre them to it : Come, away, away. 438
Hub. Heare vs great kings, vouchsafe awhile to stay
 And I shall shew you peace, and faire-fac'd league: 440
 Win you this Citie without stroke, or wound,
 Rescue those breathing liues to dye in beds,
 That heere come sacrifices for the field.
 Perfeuer not, but heare me mighty kings.
John. Speake on with fauour, we are bent to heare. 445
Hub. That daughter there of Spaine, the Lady *Blanch*
 Is neere to England, looke vpon the yeeres 447

438. *Ile*] *I'le* F₄.
 to it:] to't Sing. i. to it.— Coll.
 Dyce, Hall. Wh. Ktly, Huds. Cam.+,
 Del. Rlf, Words. Dono. Neils. Craig.

Come, away, away.] Ff, Fle.
come away, away. Rowe, Pope, Han.
come, away! away! Coll. ii. *come, away,*
away! Theob. et cet.

[Enter Elinor and Blanche.]
 Donovan.

439. *kings.*] Ff, Rowe. *kings!* Sing.
 Coll. ii, Ktly, Huds. Neils. *kings;*
 Pope et cet.

awhile] F₂F₃, Dyce, Hal. Cam.+,
 Del. *a while* F₄ et cet.

440. *faire-fac'd*] *fair-faced* Steev. Varr.
 Knt, Cam.+, Fle.

440. *league.*] Ff, Hal. Wh. Ktly, Sta.
league. Rowe et cet.

443. *field.*] Ff, Coll. Neils. *field;*
 Rowe et cet.

444. *Perfeuer*] *Persevere* F₃F₄, Rowe,
 Pope, Han. Rann.

445. *Speake on with fauour.*] Ff.
Speak on; with favour Rowe, Pope, Han.
 Rann. Mason (Com., p. 155). *Speak on*
with favour; Cam.+, Fle. Neils. Craig.
Speak on, with favour, Theob. et cet.

447. *neere*] *niece* Coll. ii, iii. (MS.),
 Sing. ii, Dyce, Wh. Ktly, Cam.+, Del.
 Huds. ii, Words. Dono. Neils.

England.] Ff, Rowe. *England.*
 Del. Dono. Neils. *England;* Pope et
 cet.

447. *neere to England*] STEEVENS: The Lady Blanche was daughter to Alphonso IX, King of Castile, and was niece to King John by his sister Eleanor.—COLLIER (*Notes & Emend.*, etc., p. 202): The MS. Corrector tells us, naturally enough, to read: 'Is *niece* to England.' This is unquestionably right, and the mistake was readily made; we only wonder that it was not till now corrected.—SINGER (*Sh. Vind.*, p. 84): The correction of 'near' to *niece* is quite legitimate and undoubted on all accounts.—[In his second edition Singer follows this correction, remarking that 'the error is an easy one.' 'No doubt of it,' replies Collier in his second edition, 'and so are many other errors which, till pointed out in the corr. fo. 1632, neither Mr Singer nor any other editor during the last century and a half thought of setting right.'—If any justification be sought for such a personal and wholesale attack by Collier it may be found in the fact that this is one of the very few MS. corrections which Singer, in his volume, accepted half-heartedly, treating the majority with severe censure and thinly veiled hints of grave doubt as to their validity.—ED.]—ANON. (*New Readings*, etc., Blackwood's *Maga.*, Sept., 1853, p. 304): For 'near' the MS. correction is *niece*. But the Lady Blanch is repeatedly, throughout the play, spoken of as niece to King John and the Queen Mother. Therefore, if for no other reason than that of varying the expression, we must give our suffrage most decidedly in favour of the original reading. '*Near to England*' of course means nearly related to England; and it seems much more

Of *Lewes* the Dolphin, and that louely maid. 448
 If lustie loue should go in quest of beautie,
 Where should he finde it fairer, then in *Blanch*: 450

448. *Lewes*] Lewis Ff. Louis Dyce, *Dauphin* Rowe et cet. (passim).
 Hal. Wh. Huds. ii, Words. 449. *lustie*] youthful Words.
Dolphin] Ff, Wh. Ktly, Fle. 450. *then*] than Ff.

natural, as well as more poetical, that the Citizen should speak in this general way of Lady Blanch, than that he should condescend on her particular degree of relationship, and style her the 'niece to England.'—DYCE (ed. ii.) unhesitatingly accepts the MS. correction for the very same reasons that prompt its rejection by the anonymous writer in Blackwood, i. e., that the Lady Blanch is repeatedly referred to as the niece of King John. Dyce adds: 'Lest some over-subtle critic should object to this very slight alteration, on the ground that the Folio gives "niece" [in other passages] with a capital letter and "neere" without one, I may observe that, as a matter of course, the compositor would not use a capital letter for a word which he had erroneously supposed to be an adjective.'—KEIGHTLEY (*Expositor*, p. 221): In *Two Gentlemen* we have: 'An heir and niece allied unto the Duke.'—IV, i, 49.—[This is Keightley's justification of the present reading of the Folio; but it is not, I think, quite to the point. The line from *Two Gentlemen* reads, in the Folio, 'And heire and Neece, allied unto the Duke.' The first 'And' is corrected in the 3d Folio, and Theobald, who made the change of 'Neece' to *near*, remarked, pertinently, that 'Shakespeare would not have been guilty of such tautology as to say that the lady was a niece and allied to the Duke'; but this objection does not apply to the present line in *King John*; no other relationship is mentioned. Keightley is to be commended for adhering to the Folio text, but his reason for so doing is unfortunate.—ED.]—MISS PORTER: Why is this expression for the niece already introduced, and here spoken of as held dear by John, not better in this place than the repetition, *Neece*? It seems to be an utterly needless change. [The opinion expressed in the last sentence is quite in accord with that of the present ED.]

448. the Dolphin] R. G. WHITE: So the Folio invariably, whenever this title occurs, either in this or any other of these plays; and so the Chronicles and all the contemporary literature; the old French word, too, was not *Dauphin*, but *Daulphin*. This is consequently not an old irregular spelling (which, indeed, it could not be), but an old English form of the title, which, therefore, an editor has not the right to change. And, indeed, there is no more cogent reason for calling Louis the *Dauphin*, than for calling Philip the *Roi* of France, except the usage of the present day, with which we have not to do. With the modern form of the title Talbot's punning sneer, 'Pucelle or puzzel, Dolphin or dog-fish' (1 *Henry VI.*: I, iv), would be utterly pointless. [See *Dram. Personæ*, s. v. Lewis: note by FRENCH.]

449-453. If lustie loue . . . of birth] RUSHTON (*Sh. and The Arte of Eng. Poe.*, p. 135) quotes these lines in illustration of what Puttenham calls 'Symploche or the Figure of Reply.'—'In the works of many of the authors of Shakespeare's time,' says Rushton, 'this form of Repetition appears. It is very old. Homer makes use of it in the *Iliad*, xiv, 317.' As other examples from Shakespeare he gives: *Rich. III.*: V, iii, 255-262; *Lucrece*, ll. 736-749. [See *Appendix: Criticism*, BRANDES.]

If zealous loue should go in search of vertue, 451
 Where should he finde it purer then in *Blanch*?
 If loue ambitious, fought a match of birth,
 Whose veines bound richer blood then Lady *Blanch*?
 Such as she is, in beautie, vertue, birth, 455
 Is the yong Dolphin euery way compleat,
 If not compleat of, say he is not shee,
 And she againe wants nothing, to name want,
 If want it be not, that she is not hee: 459

451. *should*] Om. Fi.

452. *then*] *than* Fi.

454. *blood*] *bloud* F₂.
then] *than* F₄.

Blanch] *Blanch*' Walker (Vers.,

266).

457-463. *If not...in him.*] Om. Words.
 Dono.

457. *compleat of, say*] *compleat of*,—
 say Theob. *compleat, oh! say*, Han.
 Warb. Johns. Cap. Varr. Rann. Mal.
 Steev. Varr. Sing. i, Sta. Dyce, ii, iii,

Coll. iii, Marsh. *complete of, say*, Knt,
 Coll. i, ii, Sing. ii, Ktly, Del. Fle. *com-
 plete them; say* Moberly conj. *of way
 complete* Herr. *complete so, say* Kin-
 near.

458. *to name want*] (*to name want*)
 Theob. Warb. Johns. Var. '73.

459. *not, that*] *but that* Jervis, Lett-
 som. Huds. ii. *that not* Herr.

hee] *he*. Rowe, Pope, +, Var. '85,
 Ktly.

451. *zealous*] JOHNSON: 'Zealous' seems here to signify *pious*, or *influenced by motives of religion*. [SCHMIDT (*Lex.*, s. v. *zealous*) quotes other examples besides the present line where 'zealous' conveys the idea of religious piety: *Sonnet xxvii*, 6; *All's Well*, III, iv, ii; *Richard III*: III, vii, 94.]

457-463. *If not . . . in him*] WORDSWORTH (i, 436), in justification of his omission, says: 'These lines appear so unworthy of Shakespeare, even as put into the mouth of a citizen, that I was unwilling to retain them in the text.'

457-459. *If not compleat of . . . not hee*] PYE (p. 139): I cannot but think these lines, so disgraceful to a most beautiful passage, are the interpolation of some person who could not reconcile the Dauphin being complete with his being only the half part of a blessed man, and so inserted this stuff to make up the deficiency, whereas the word 'complete' is used here by no very uncommon irregularity of our Poet for *completely*; the meaning of these lines is: that the Dauphin was as completely endowed with beauty, virtue, and birth as the Lady Blanch; but for both to be as completely happy as they are completely accomplished they must each possess their counterpart in marriage.

457. *compleat of, say*] KNIGHT: Hanmer's change, 'O say,' is to substitute the language of the eighteenth century for that of the sixteenth.—COLLIER: The meaning is that if the Dauphin be not complete of, or in, these qualities, it is merely because he is not Blanch.—[Hudson's interpretation and that of the Cowden Clarkes is substantially the same as Collier's; in his second ed. Hudson rejects the Folio reading, remarking that it 'can hardly be made to yield any sense at all'; for the word 'of' he substitutes *then*, adding, 'The context naturally suggests this reading; but possibly we ought to read: "If not complete *he*, say he is not she."']—WRIGHT, following Hanmer, says: 'The misprint is a very easy one, and no parallel use of "of" has, so far as I am aware, been found.'

He is the halfe part of a blessed man, 460
 Left to be finished by such as shee,
 And she a faire diuided excellence,
 Whose fulnesse of perfection lyes in him.
 O two such siluer currents when they ioyned
 Do glorifie the bankes that bound them in: 465
 And two such shores, to two such streames made one,
 Two such controlling bounds shall you be, kings,
 To these two Princes, if you marrie them:
 This Vnion shall do more then batterie can
 To our fast closed gates: for at this match, 470
 With swifter spleene then powder can enforce
 The mouth of passage shall we fling wide ope,
 And giue you entrance: but without this match,
 The sea enraged is not halfe so deafe,
 Lyons more confident, Mountaines and rockes 475

460, 461. *blessed...finished*] *blessèd...finished* Dyce, Huds. ii, Fle. Words.

461. *as shee*] Ff, Rowe, Pope, Coll. i, Ktly, Cam.+, Del. Neils. a *She* Thirlby, Theob. Coll. ii. (MS.) et cet.

462. *faire diuided*] *fair-divided* Walker (Crit., i, 35).

464. *O two*] Ff, Rowe, Pope, Theob. i. *Oh! Two* Theob. ii, Warb. Johns. Var.

'73. *O! two* Han. Coll. Wh. i, Huds. i, Del. Craig. *Oh, two* Var. '78, '85, Rann. *O, two* Cap. et cet.

468. *them:*] *them.* Pope et seq.

469. *then*] *than* Ff.

can] Coll. Dyce, Wh. Cam.+, Del. Neils. *can*, Ff. et cet.

470. *fast closed*] *fast-closed* Theob. et seq. *fast-closed* Dyce, Huds. ii, Fle. Words. Dono.

471. *spleene*] *speed* Pope, Herr.

then...enforce] *than...enforce*, Ff.

474. *enraged*] *enragèd* Dyce, Huds. ii, Fle. Words. Dono.

475, 476. *more...More*] *so...So* Pope, +, Cap.

463. *perfection lyes in him*] ROLFE: For the idea that woman was completed, or perfected by marriage, compare *Twelfth Night*, I, i, 38 et seq., and II, iv, 42. See also Lord Berners's translation of Froissart: 'My daughter should be happy if she might come to so great a perfection as to be enjoined in marriage with the Earl of Guerles'; Overbury, *The Wife*: 'Marriage their object is; their being then, And now perfection, they receive from men,' [Capell's *Prolusions*, p. 4.] and Donne, *Epithalamium*: 'Weep not, nor blush, here is no grief nor shame; To-day put on perfection, and a woman's name,' [ed. Grosart, p. 275].

470. *at this match*] JOHNSON: I am loath to think that Shakespeare meant to play with the double of 'match' for *nuptial*, and the 'match' of a *gun*.—[To Johnson, in his immortal *Preface*, we are indebted for the trenchant phrase that: A quibble was for Shakespeare the fatal Cleopatra for which he lost the world, and was content to lose it.—ED.]

471. *swifter spleene*] THEOBALD: That is, with a passion of desire more swift in its influence than your fire and fury can compel us to. The Poet uses this word again afterwards in this play in the very same sense: 'Oh, I am scalded with my violent motion And spleen of speed to see your majesty.'—[V, vii, 56].

More free from motion, no not death himselfe 476
 In mortall furie halfe so peremptorie,
 As we to keepe this Citie.
Bast. Heeres a stay, 479

476. *from motion*] F₁. apart. Coll. iii.
 no not] *no*, *not* Theob. et seq. 479. *stay*] *flaw* Johns. conj. Huds. ii.
 —*no*, *not* Ktly. say Sing. ii. (Becket). *story* or *storm*
 478. *Citie.*] *city*. [The Kings, &c., talk Spedding (ap. Cam.). *style* Vaughan.

479. Heeres a stay] JOHNSON: I cannot but think that every reader wishes for some other word in the place of 'stay,' which though it may signify an *hindrance*, or *man* that *hinders*, is yet very improper to introduce the next line. I read: 'Here's a *flaw*.' That is, here is a *gust* of bravery, a *blast* of menace. This suits well with the spirit of the speech. 'Stay' and *flaw*, in a careless hand, are not easily distinguished; and if the writing was obscure, *flaw* being a word less usual, was easily missed.—STEEVENS (*Var.*, 1778): Perhaps the force of the word 'stay' is not exactly known. I meet with it in *Damon & Pythias*, 1582: 'Not to prolong my life thereby, for which I reckon not this, But to set my things in a stay.'—[Haz. Dods., iv, 54]. Perhaps by a 'stay,' in this instance, is meant a steady posture. Shakespeare's meaning may therefore be: 'Here's a *steady*, *resolute* fellow, who shakes,' etc. A 'stay,' however, seems to have been meant for something *active* in the following passage in the 6th Canto of Drayton's *Baron's Wars*: 'Oh could ambition apprehend a stay, The giddy course it wandereth in, to guide.' Again, in *The Faerie Queene*: 'Till riper years he raught, and stronger stay.'—II, x, [20]. Perhaps the metaphor is from navigation. Thus, in Chapman's version of the tenth book of Homer's *Odyssey*: 'Our ship lay anchor'd close, nor needed we Feare harm on any stays,' [l. 123]. A marginal note adds: 'For being cast on the staies, as ships are by weather.' [In all subsequent editions Steevens, wisely I think, omits this last conjectural explanation which has no possible bearing on the use of 'stay' in the present line in *King John*. In its place he follows the quotation from Spenser, with this amplification: 'Shakespeare, therefore, who uses *wrongs* for *wrangers*, &c., might have used a "stay" for a *stayer*. Churchyard, in his *Siege of Leeth*, 1575, having occasion to speak of a trumpet that sounded to proclaim a truce, says: "This staye of warre made many men to muse."—[ed. Chalmers, p. 92]. I am therefore convinced that the first line of Faulconbridge's speech needs no emendation.'—It is to be regretted that Steevens has not furnished an example wherein Shakespeare uses *wrongs* for *wrangers*; if there be such it has escaped the vigilant eyes of both SCHMIDT (*Lex.*) and ABBOTT. Steevens's quotation from Churchyard is certainly apposite to the present passage, whether 'stay' be taken to mean *stayer* or *pause*. His complete rejection of Johnson's emendation was doubtless withheld during the lifetime of his greater co-editor.—ED.]—MALONE: 'Stay,' I apprehend, here signifies a *supporter* of a *cause*. Here's an extraordinary partizan, that shakes, &c. So, in this play: 'What surety of the world, what hope, what stay.'—V, vii, 76. Again, in 3 *Henry VI*: 'Now thou art gone, we have no staff, no stay.'—[II, i, 69]. Again, in *Rich. III*: 'What stay had I, but Edward, and he's gone.'—[II, ii, 74]. Again, in Davies's *Scourge of Folly*, 1611: 'England's fast friend, and Ireland's constant stay.'—[*Epigram* 189; ed. Grosart, p. 29]. It is observable that *partizan*, in like manner, though now generally used to signify an adherent to a party, originally meant a *pique* or

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halberd. Perhaps, however, our Author meant by the words, 'Here's a stay.' Here's a fellow, who whilst he makes a proposition as a *stay* or *obstacle*, to prevent the effusion of blood, shakes, &c. The Citizen has just said: 'Hear us, great Kings, vouchsafe a while to stay. And I shall show you peace.' It is, I conceive, no objection to this interpretation that an *impediment* or *obstacle* could not shake death, &c., though the person who endeavored to *stay* or prevent the attack of the two kings might. Shakespeare seldom attends to such *minutiae*. But the first explanation seems to me more probable.—MASON (*Comments*, etc., p. 155): I have no doubt but Johnson is right in reading *flaw* instead of 'stay.' Steevens says that possibly by 'stay' is meant a *steady posture*. But I don't see how a steady posture could shake the carcase of death out of his rags.—[Steevens evidently felt the force of Mason's objection, since this explanation is omitted in his own edition of 1793 and subsequent ones.—ED.]—KNIGHT: Malone and Steevens have two pages to prove, what requires no proof, that 'stay' means *interruption*.—SINGER, without assigning his authority, *more suo*, adopts Malone's first explanation, that 'stay' here means a *supporter of a cause*. He speaks in commendation of the conjecture *say* (Becket's, by the way, though Singer does not give the name), and adopts it in his ed. ii.; remarking in a note: 'The context shows that "stay" was a mere misprint for *say*. What follows, "Here's a large mouth, indeed, that spits forth death," etc., is, I think, quite conclusive. . . . Mr Knight does not tell us how *interruption* could "shake old death out of his rags." A vehement speaker Shakespeare has elsewhere described as tearing "a passion to tatters, to very rags." And in a future scene in similar language Constance says: "O that my tongue were in the thunder's mouth. Then with a passion would I shake the world And rouse from sleep that fell anatomy Which cannot hear a lady's feeble voice."'—CARTWRIGHT (*New Readings*, p. 15) also suggests this emendation, but 'after a six-months' ecstasy over this word *say*, so apposite and so characteristic of the dashing, rollicking speaker,' finds he is 'anticipated and the emendation rejected by at least one editor.'—[It would, I think, be nearer the mark to say that it had been *accepted* by at least one; thus far Singer is the only editor who has admitted the word to his text.—ED.]—COLLIER (ed. ii.): We cannot see the necessity for changing 'stay' to any other word, least of all, to *say*, which Shakespeare never uses as a substantive. Sir Roger Lestrangle, according to our dictionaries, was the first to employ *say* in that manner. If we made any, it might be to *story*, which, as Mr W. W. Williams suggests, was easily misprinted 'stay'; but no emendation whatever is called for. What the Bastard refers to is the *pause* and silence naturally occasioned by the unexpected speech of the Citizen, which induced all parties to gaze upon each other. The Bastard ought not to begin speaking until the two Kings have *stayed* for some little time.—VERPLANCK: As the Citizens have just before asked the kings to 'stay,' the Bastard ridicules their proposed 'stay' being accompanied by so many bold and big words.—DELUUS: 'Stay,' in the sense of an *interruption*, *obstruction*, is here evidently used for *interrupter*, inasmuch as the Citizen, by his proposition, opposes the project of the two kings.—STAUNTON: 'Stay,' if that be the Poet's word, is used, we suppose, in the sense of a *sudden* check or obstacle. It may not be the most suitable expression to introduce the following line; but it appears at least as good as *flaw* or *say*, which have been proposed to supersede it.—WALKER (*Crit.*, ii, 294): Johnson's *flaw* is indisputably right; *flaw*—*stay* is like the error in *Romeo & Juliet*, II, i, fol. p. 59, col.

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1, 'Prouant, but Loue and *day*' for 'Pronounce but Loue and *doue*.'—C. & M. COWDEN CLARKE: The word 'stay' has been objected to here; but we think it is not only far better than either of the substitutions proposed, but that it conveys the sense intended to be conveyed. The Citizen has previously said, 'Vouchsafe a while to stay'; that is, to restrain yourselves, to hold your hands, to forbear; consequently he is banteringly called a 'stay,' in the sense of a *restraint*, or *prudent restrainer*. Spenser and Bacon use the word 'stay' in the sense of *staid judgment*, *wise discretion*; and Phillipps also has a passage aptly showing that it bore this signification: 'With prudent stay he long deferr'd the rough contention.' Elsewhere, when Shakespeare uses the word as a noun, he employs it in the sense of a *prop*, *support*; therefore, inasmuch as the Citizen is upholding the cause of the city, and vindicating its firm resolution, the epithet 'stay' has double force of propriety. That a *restraint* and a *support* should be personified sufficiently to be supposed capable of shaking 'the rotten carcass of old Death' is not beyond that which is permitted to the license of poetry in figurative language.—LETTSOM (ap. DYCE, ii.): 'Stay' is perhaps the last word that could have come from Shakespeare. Steevens and Malone defend it by the customary argument: A crowd of ordinary writers have used 'stay' properly; therefore Shakespeare must have used it improperly.—FORSYTH (p. 110): We suspect that the word in the text, along with the words suggested as substitutes, are all wrong, and that Shakespeare wrote *storm*, in the sense of a hurricane of high-flown verbiage, which agrees with the remainder of the passage. [Forsyth is herein anticipated by Spedding. See *Text. Notes*.]—FLEAY: That is, an *obstacle* to our course, running against which produces violent shaking by collision. Commentators have in several ways amended and misinterpreted.—HERR (p. 22): The difficulty consists in finding a word that will correspond with the image and various figures of the speech that follow; and such a word, fulfilling these requirements, I confidently believe is expressed in that of *sway*. . . . Shakespeare uses the word further on: 'This sway of motion, this commodity,' l. 604. And again: 'Are not you moved when all the sway of earth Shakes like a thing unfirm?'—[*Jul. Cas.*, I, iii, 3]. Here 'sway' and 'shakes' are brought into juxtaposition with the like words in the passage in question, and furnish stronger confirmation of the correctness of the emendment.—[While Herr may gain adherents for his conjectural change—even as did Johnson and Becket—there will scarcely be found one, I think, who will accept his illustrative examples as apposite. In the line from this play 'sway' clearly means that which *governs* motion; and in *Jul. Cas.* it has been explained as the whole *dominion* of the earth. To speak of the whole earth shaking is certainly proper; but to speak of a governing power, or a dominion, that shakes death out of his rags is beyond even poetic license.—ED.]—ELZE (*Athenæum*, June 22, 1867, p. 821): I think we should read, 'Here's a *bray*.' The Heralds both of the besiegers and the besieged play a conspicuous part in this scene and have just opened the parley with the blowing of their trumpets; King Philip says (l. 222): 'Our trumpet call'd you to this gentle parle.' Under such circumstances the citizen of Angiers may be said not inappropriately to 'bray out' his defiance to the kings like a 'harsh-resounding trumpet' (see *Rich. II.*: I, iii, 135, 'With harsh-resounding trumpets dreadful bray'), and, in the Bastard's language, by such a clang to shake 'the rotten carcass of old Death out of his rags.' Compare *Hamlet*: 'The kettledrum and trumpet thus bray out The triumph of

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his pledge.'—I, iv, 11.—Br. NICHOLSON (*New Sh. Soc. Trans.*, 1880, p. 107), in reference to this conjecture, says: 'Professor Elze . . . forgets two circumstances: 1. That the citizens answered neither of the summonses to a parley by a trumpet. 2. That no trumpet, if used, could then be called a note of defiance, and especially on this third occasion, when the sole intent is to propose a peaceful solution. It is to this occasion alone that the fiery but practical Richard, son of Cœur-de-Lion, can refer.'—ELZE (*Notes*, etc., 2nd Series, p. 199) thus replies: 'Dr Nicholson entirely mistook my meaning in thinking that I referred my conjectural emendation *bray* . . . to the blowing of trumpets by the men of Angiers. I referred (and still refer) *bray* to the defiant speech of the Citizen of Angiers, and think it quite immaterial whether or not the customary trumpets were blown on the occasion of this parley; only the expression would be so much the more appropriate if they were. I am ready to grant that there were no trumpets in the case, since Dr Nicholson attaches so much importance to their absence; but still I uphold my conjecture as stoutly as before. Compare Greene, *Dorastus and Fawnia*, "—who as in a fury brayed out these bitter speeches" (*Sh. Library*, ed. Hazlitt, I, iv, 43).—MOBERLY: Either 'stay' means 'Here's a check' or Johnson's reading must be accepted.—KINNEAR (p. 193) adopts Spedding's second alternative reading, *storm*; and in regard to Johnson's conjecture, *flaw*, says: 'Shakespeare does not use this word as a figure for *stormy words*, but for sudden *impetuous violence*; as of Prince Hal: "As humorous as winter, and as sudden As flaws congealed in the spring of day."—2 *Henry IV*: IV, iv, 35; of Jack Cade's insurrection: "Like to the glorious sun's transparent beams, Do calm the fury of this mad-bred flaw."—2 *Henry VI*: III, i, 354.'—WRIGHT: That is, a *check* or *hindrance*, that calls upon us to stop. We must not examine too nicely the figure which follows, or enquire how a stay can be said to shake anything.—PAGE: That is, here's an interruption or obstacle to our course, that shakes, etc. The Bastard sarcastically continues the inflated language of the Citizen. The commentators have looked in vain for any definite or consistent meaning where none is intended.—MISS PORTER: The objection [to the word 'stay'] vanishes if the idea of an authoritative and sudden stay of proceedings be understood to be called out, as in a tournament when, in the set-to of a deadly encounter, the trumpet to part the combatants halts them so suddenly that it shakes them on their steeds as the 'carcasse of old death' by this 'stay,' disappointed of his prey, is said to be similarly shaken.—BELDEN (*Tudor Sh.*) considers this 'a humorous comment on the close of the Citizen's speech. His resolution to hold the city is so strong that "old Death" himself, charging against it in peremptory fury will find his rotten carcass jarred out of its rags.'—DEIGHTON: That is, Here's an obstacle, check; which makes old Death so furious with rage, at having the career of carnage interrupted, that he almost bursts his tattered clothes. His rottenness makes him all the more easily shaken. So far from 'stay' being inappropriate here, as it is contended, it seems to me peculiarly appropriate. Death would not be alarmed by either a boast or a menace; but his terrible agitation is natural at the thought of being disappointed of the feast that was 'toward,' provided that the kings were not dissuaded by the Citizen from their first intention. It is to be noticed that the remainder of the speech, which deals with the boastful character of the Citizen's declaration, has reference to the effect which the Bastard humorously pretends it has had upon the hearers, but no reference to the effect

That fhakes the rotten carkaffe of old death 480
 Out of his ragges. Here's a large mouth indeede,

481. ragges.] rags! Cap. et seq.

produced upon Death.—[Although chronologically out of its proper position, I have here placed at the end of this long note the following excellent elucidation contributed to the *Transactions of the New Sh. Soc.* for 1880 (p. 107) by that most sagacious of commentators, Dr BRINSLEY NICHOLSON. It constitutes a summing up of the whole discussion so complete that any remarks thereafter by me would, I feel, be quite superfluous: 'Various of the conjecturers, and even some critics, have expended a surplus portion of their ingenuity on this line. Johnson suggested *flaw* in the sense of "gust or blast"; that is, some of the storm of war being overpast, this peaceful proposal which comes like a great calm is likened by him—not Shakspeare—to such a sudden gust or flaw as, for instance, sunk the Eurydice. Spedding's *storm* may be classed with this. His *story* is no better, for I know not how a calm, peaceful story can—as a story—shake death out of his rags. Becket's *say*, adopted by Singer, only requires mention to cause the usual result of his conjectures.' [Here follows Nicholson's objections to Elze's conjecture *bray*, see *ante*.] 'Let us now turn to the original. Lettson will have it that "stay" is perhaps the last word that would have come from Shakspeare.' But he, though very ingenious and acute, is too fond of seeking that which will suit his own supposition of what Shakspeare must have meant, instead of seeking for his author's intent and meaning. Preferring this latter plan, I would say that "stay" is one of the best words that could have been chosen. The opposing armies have hurried up to engage one another, and the Bastard, taking part of his metaphor from this hurrying up, and continuing the line of thought expressed in his previous speech, "O now doth Death line his lean chops with steel," speaks of Death as impetuously hurrying up in anticipation of great gala days. But now comes this sudden compromise; instead of "soldiers' swords being Death's fangs," he, in his hot haste, has run against an unexpected stay, an unseen impediment, as an impetuous boy runs against a man, post, or wall. If readers in this nineteenth century cannot remember their boyish days, they can at least remember the effects of a railway collision, which is enough in sober prose to shake one's rags off one's body, and, in the case of Death, would probably injure his scythe-handle. An eminent Shaksperian—though it should be added a German one—has since written to me that "stay" in the senses of *stop* or *hindrance* is not given in our Dictionaries. I reply that all I know of, from Cotgrave downwards, give these senses. Richardson, besides the meanings "to stop . . . obstruct or hinder," and besides giving quotations both of the verb and substantive in these senses from other authors, has this from Holland's *Pliny*, bk ix, c. 27, where there are also two other examples of the verb: "Our Stay-Ship Echeneis, *Trebius Niger* saith, is a foot long . . . and that oftentimes it stayeth [hindreth] a ship." Shakspeare uses it in *Jul. Cæs.*, "Nothing but death shall stay me."—IV, iii, 127. "A stay," in nautical or mechanical idiom, is used in the secondary sense of "support," because it stays or hinders the mast, &c., from falling. "This is a stay (hindrance)" is, too, a recognised phrase, like "It stays me." Indeed, even if the substantive did not—as it does—follow the senses of the verb, as stop, the act of stopping, does the intransitive, and stop, the cause of stopping, or hindrance, the transitive form, every Englishman, besides Shakspeare, would be entitled so to use them.']

That spits forth death, and mountaines, rockes, and feaſ, 482
 Talkes as familiarly of roaring Lyons,
 As maids of thirteene do of puppi-dogges.
 What Cannoneere begot this luſtie blood, 485
 He ſpeakes plaine Cannon fire, and ſmoake, and bounce,
 He giues the baſtinado with his tongue:
 Our eares are cudgel'd, not a word of his
 But buffets better then a fiſt of France:
 Zounds, I was neuer ſo bethumpt with words, 490
 Since I firſt cal'd my brothers father Dad.

Old Qu. Son, liſt to this coniunction, make this match
 Giue with our Neece a dowrie large enough,
 For by this knot, thou ſhalt ſo ſurely tye
 Thy now vnſur'd aſſurance to the Crowne, 495

484. *puppi-dogges*.] Ff. (*puppy-dogs*.)
 Rowe, Pope, +, Coll. Del. *puppy-*
dogs! Cap. et cet.

485. *luſtie blood*.] *luſty blood*, F₂.
luſty blood? Pope et seq. *luſty-blood*
 Anon. ap. Cam.

486. *Cannon fire*.] Ff, Rowe, Cam. +,
 Neils. *cannon-fire*, Pope, +, Coll. Wh.
 i, Sta. Huds. i, Fle. *cannon*,—*fire* Dyce,
 Huds. ii, Words. *cannon, fire*, Cap. et cet.

487. *baſtinado*] *bastonado* Theob.

490. *Zounds*.] Ff, Rowe, Pope, Theob.
 Han. Huds. ii. 'Zounds, Cap. *Faith*,
 Words. *Zounds*! Warb. et cet.

490. *bethumpt*] *bethump'd* Mal. et seq.

491. *I firſt*] *firſt I* Anon. ap. Cam.
father] Ff, Rowe, Pope, +, Coll.
 Dyce, Wh. Huds. Fle. Cam. +. *father*,—
 Hal. *father*, Cap. et cet.

492. *Old Qu.*] Eli. Rowe et seq.

492–503. *Son...what it was*.] Aside to
 John. Capell, Dyce ii, iii, Huds. ii, Craig.

492. *match*] *match*, Ff, Rowe, Pope,
 +. *match*; Cap. et seq.

495. *now vnſur'd*] *now vnſur'd* Ff.
now vnſur'd Pope, Theob. i, Dyce, i,
 iii, Huds. ii, Words. *now vnſur'd*
 Cam. +. *now vnſure* Anon. ap. Cam. ii.

486. He ſpeakes . . . bounce] STEEVENS ſuggests that Shakespeare 'ſeems to have taken the hint of this ſpeech from a paſſage in *The Famous History of Thomas Stukely*, 1605: "Why here's a gallant, here's a king indeed, He ſpeaks all Mars, Tut, let me follow ſuch a lad as this, This is pure fire; every look he caſts Flaſheth like lightning; there's mettle in this boy He brings a breath that ſets our ſails on fire, Why now I ſee we ſhall have cuffs indeed," [ed. Simpson, vol. i, p. 252, il. 2357–2362. While ſuch inſinuations by the earlier editors as to a lack of inventiveness in Shakespeare are ſomewhat irritating, in the preſent inſtance there is, perhaps, a little more probability than is at firſt apparent. Simpson (*School of Shakspeare*) includes this *Play of Stucley* among thoſe early dramatic pieces upon which Shakespeare may have tried his 'prentice hand. The date given by Steevens is 1605, but this is from the printed title-page; the date of compoſition has been ſhown to be nearly twenty years anterior to this; and Simpson goes even as far as to indicate a ſhort paſſage which may be aſcribed to Shakespeare; who the other authors are need not concern us. It is to be deeply deplored that Simpson did not live to ſee his work in print; but few, if any, have gainsaid his concluſions.—Ed.]

491. *I . . . father Dad*] IVOR JOHN: An inimitable turn of a common ſaying to ſuit the Baſtard's own caſe.

495. *vnſur'd*] SCHMIDT (*Lex.*) records this as the only paſſage wherein 'vnſured'

That yon greene boy shall haue no Sunne to ripe 496
 The bloome that promifeth a mightie fruite.
 I fee a yeelding in the lookes of France:
 Marke how they whifper, vrge them while their foules
 Are capeable of this ambition, 500
 Least zeale now melted by the windie breath
 Of loft petitions, pittie and remorfe,
 Coole and congeale againe to what it was. 503

496. *yon*] *you* F₃. *yond'* Coll. Wh. i,
 Huds. i.

497. *fruite*] *fruit*, Ff. *fruit*: Rowe.

499. *Marke...whisper*] Ff, Rowe,
 Pope, Han. *Mark...whisper*. Ktly,

Neils. *Mark...whisper*; Theob. et cet.

500. *ambition*] *ambition* Fle. Words.

501-503. *Least...it was*] Om. Dono.

501. *Least*] *Left* F₄.

zeale now melted] Ff, Rowe, Pope,

Theob. Warb. Johns. *zeal, now melted*

Coll. Dyce, Hal. Wh. Huds. Cam.+,

Fle. Words. Neils. Craig. *zeal, now*

melted, Han. et cet.

is used in the sense *made uncertain or unsafe*.—ABBOTT (§ 294) and WRIGHT interpret 'unsured' as here meaning *unassured, insecure*.

498. I see a yeelding, etc.] WALKER (*Crit.*, iii, 119): Compare, 'I see a blessed yielding in thy eye.'—Middleton, *Triumph of Truth*, ed. Dyce, vol. v, p. 231.

499, 500. *vrge them . . . ambition*] C. COWDEN CLARKE (*Sh. Char.*, p. 324): This is counsel not unworthy of a Richelieu or a Mazarin. Mrs Montague's was a felicitous illustration of the genius of Shakespeare when she compared him to that dervish who possessed the power of trajecting his soul into the body of any individual that suited his purpose (p. 37). The mind that conceived the spirit of Ariel, and the spotless innocence of Miranda, is here equally at home in describing the crooked and thorny policy of a court intriguer.

501-503. *Least zeale . . . Coole and congeale*] JOHNSON: We have here a very unusual and, I think, not very just image of *zeal*, which in its highest degree is represented by others as a flame, but by Shakespeare as a frost. To *repress zeal*, in the language of others, is to *cool*; in Shakespeare's, to melt it; when it exerts its utmost power it is commonly said to *flame*, but by Shakespeare, to be *congealed*.—STEEVENS: Sure the Poet means to compare 'zeal' to *metal* in a state of fusion, and not to dissolving ice.—MALONE: The allusion, I apprehend, is to dissolving ice; and if this passage be compared with others in our author's plays, it will not, I think, appear liable to Dr Johnson's objection. The sense, I conceive, is, 'Lest the now zealous and to you well-affected heart of Philip, which but lately was cold and hard as ice, and has newly been *melted and softened*, should by the breath of supplications of Constance, and pity for Arthur, again *become congealed and frozen*.' I once thought that 'the windy breath of soft petitions,' &c., should be coupled with the preceding words, and related to the proposal made by the Citizen of Angiers; but now I believe that they were intended to be connected, in construction, with the following line. In a subsequent scene we find a similar thought couched in nearly the same expressions: 'This act, so evilly born, shall cool the hearts Of all his people, and freeze up their zeal.'—[III, iii, 154]. Here Shakespeare does not say that 'zeal' when 'congealed exerts its utmost power,' but, on the contrary, that when it is congealed or frozen it ceases to exert itself at all; it is no longer zeal. We again meet with the same allusion in

[501-503. Least zeale . . . Coole and congeale]

Henry VIII: '—cold hearts freeze Allegiance in them.'—[I, ii, 61]. Both zeal and allegiance, therefore, we see, in the language of Shakespeare, are in their highest state of exertion when *melted*; and repressed or diminished when frozen. The word 'freeze,' in the passages just quoted, shows that the allusion is not, as has been suggested, to *metals*, but to *ice*. The obscurity of the present passage arises from our Author's use of the word 'zeal,' which is, as it were, personified. Zeal, if it be understood strictly, cannot 'cool and congeal to what it *was*' (for when it cools it ceases to be zeal), though a person who has become warm and zealous in a cause may afterwards become cool and indifferent, *as he was* before he was warmed. 'To what it was,' however, in our Author's licentious language may mean to what it was *before it was zeal*.—[The first part of this note, down through the quotation from *Henry VIII*, appears first in the *Variorum* of 1785, receiving neither comment nor objection from the editor, STEEVENS, but his friendly feeling had evidently cooled and congealed from what it was, when, eight years later, he compiled the notes for his own edition, having in the meanwhile read and incorporated the latter part of this note by Malone. He there says: "The windy breath" that will *cool metals in a state of fusion* produces not the effects of *frost*. I am, therefore, yet to learn how "the *soft petitions* of Constance and *pity* for Arthur" (two gentle agents) were competent to the act of freezing. There is surely somewhat of impropriety in employing Favonius to do the work of Boreas.'—ED.]—KNIGHT: There is great confusion in what the commentators say on this image. All this discordance appears to us to be produced by not limiting the image by the Poet's own words. The 'zeal' of the King of France and of Lewis is 'now melted'—whether that melting represent metal in a state of fusion or dissolving ice; it has lost its compactness, its cohesion; but 'the windy breath of soft petitions'—the pleading of Constance and Arthur—the pity and remorse of Philip for their lot—may 'cool and congeal' it 'again to what it was'; may make it again solid and entire.—[The fatal malady—confusion—which Knight diagnoses as the cause of the errors of his predecessors seems here to have been infectious. When Knight speaks of 'the Poet's own words' he means, of course, the text of the Folio; but he has inadvertently failed to take note of the fact that his explanation is dependent not on the punctuation of the Folio, but on that of Hanmer. It also may be noticed that Knight's elucidation does not differ materially from Malone's; in fact, it is but little more than a paraphrase.—ED.]—DELTUS, adopting Hanmer's punctuation, accepts Malone's explanation that 'zeal' here refers to the friendly feelings of Philip, which may, by the prayers of Constance, be rendered cold as they were before.—R. G. WHITE: This passage has hitherto been understood and punctuated as if zeal were spoken of as melted by soft petitions, pity, and remorse; which has made much work for the commentators; and inevitably. For what had pity and remorse to do with the disposition of France to abandon the cause of Constance? Queen Elinor says, 'Lest zeal now melted by the windy breath of soft petitions on the part of Louis and Blanch, pity and remorse for Constance, cool and congeal to what it was before this marriage was proposed.'—VAUGHAN (i, 29): I understand this passage to mean: Lest the favourable and melting condition, which as such is now zeal for us, but which has been produced by the artificial influence of petitions, pity and remorse, blowing on the congealed surface of an icy and adverse feeling, return again to that cold, hard, and hostile feeling which it was before it was zeal. [At this point Vaughan, having Hanmer's

Hub. Why answer not the double Maiesties,
This friendly treatie of our threatned Towne. 505

Fra. Speake England fir ft, that hath bin forward firft
To speake vnto this Cittie : what fay you?

Iohn. If that the Dolphin there thy Princely sonne,
Can in this booke of beautie read, I loue : 509

504. *Hub.*] Cit. Rowe, Pope, +, Coll.
1. C. Capell. 1 Cit. Malone et seq.
the] *ye* Lettsom (ap. Dyce ii.).
505. *threatned*] Ff, Rowe, Fle. Neils.
threatened Wh. i. *threaten'd* Pope et
cet.

Towne.] *Towne?* Ff.
506. *Speake England*] *Speak, Eng-*
land, Theob. Warb. Johns. Var. '73,
Hal.

506. *hath*] *have* Anon. ap. Cam.
507. *Cittie*] *city*;— Cap. Huds. ii.
city. Ktly, Sta. Fle. Neils.
508. *Dolphin*] Ff, Wh. i, Ktly. *Dau-*
phin Rowe et cet.
there] *there,* F₄.
509. *I loue*] "*I love,*" Dyce, Wh. i,
Ktly, Cam. +, Rife, Words. Craig.
—*I love,*— Hal.

reading before him, stumbles into that same quagmire as did Knight, and after accusing all his predecessors of a complete misunderstanding of the passage, offers as his solution of all difficulties that the lines be punctuated as in the Folio.—ED.]—PAGE, accepting Malone's interpretation that 'zeal' is here used to denote *friendly feeling*, quotes in illustration, 'My zeal to Valentine is cold.'—*Two Gentlemen*, II, iv, 203; 'Intend a kind of zeal both to the Prince and Claudio.'—*Much Ado*, II, ii, 36.—IVOR JOHN: Lest the desire which the French king now has to fall in with the suggestion, a desire melted by the windy breath, etc., should cool and freeze into its previous form if advantage be not now taken.—[Ivor John is here, I think, quite right in taking 'zeal' as referring to the desire of the French king for the proposed alliance, and not to the friendly feelings of Philip towards John. It is not in accord with Elinor's argument that John urge the king of France, lest this friendship, which is now melted, should cool and congeal; quite the contrary, in fact. Her words are a direct sequence to her observation on the yielding which she notices in the looks of King Philip. She goes on to say that this desire is melted or destroyed in part by the windy breath of soft petitions—a characteristically contemptuous description of any petitions made by Constance in Arthur's behalf. In brief, Elinor's words may be paraphrased: Strike while the iron is hot.—ED.]

* 504. *the*] IVOR JOHN objects to Lettsom's suggestion (see *Text. Notes*) on the ground that 'Shakespeare's usage would then require two *ye's*—"Why answer ye not, ye double majesties."—[In point of grammatical accuracy John is quite correct; but Shakespearean usage in such a case is, I fear, an unsafe guide. Bartlett's *Concordance* shows how purely arbitrary is Shakespeare's use of 'ye' and 'you'; take, as one example among many: 'Therein, ye gods, you make the weak most strong.'—*Jul. Cæs.*, I, iii, 91.—ED.]

509. *booke of beautie*] STREEVENS compares: 'Her face the book of praises.'—*Pericles*, I, i, 15; and MALONE adds: 'Your face, my thane, is as a book where men May read strange matters.'—*Macbeth*, I, v, 63.—[Likewise compare, perhaps, 'Yea, this man's brow, like to a title leaf Foretells the nature of a tragic volume.'—2 *Henry IV.*: I, i, 61.—ED.]—WHITER, whose volume deals with the association

Her Dowrie shall weigh equall with a Queene: 510
 For *Angiers*, and faire *Toraine Maine*, *Poyctiers*,
 And all that we vpon this fide the Sea,
 (Except this Cittie now by vs besiedg'd)
 Finde liable to our Crowne and Dignitie,
 shall gild her bridall bed and make her rich 515
 In titles, honors, and promotions,
 As she in beautie, education, blood,
 Holdes hand with any Princeffe of the world.
Fra. What fai'st thou boy? looke in the Ladies face.
Dol. I do my Lord, and in her eie I find 520
 A wonder, or a wondrous miracle,
 The shadow of my felfe form'd in her eye, 522

510. *a Queene:*] *the Queene:* F₃F₄,
 Rowe i. *a Queen.* Pope, Theob. Han.
 Warb. Johns. *a queen's* Ktly.

511. *Angiers*] Ff, Rowe, Pope i. *An-*
jowe Ktly. *Anjou* Pope ii. et cet.

Toraine] Ff, Ktly. *Tourain*
 Rowe. *Touraine* Pope et cet.

515. *bed*] Ff, Rowe, Cam. i, +, Craig.
bed, Han. Coll. Wh. Huds. i, Del. Fle.
 Cam. ii, Neils. *bed*; Theob. et cet.

516. *promotions*] *promotions* Fle.

517. *As*] *And* Rowe, Pope.

blood] *bloud* F₂.

518. *hand*] *hands* Ff, Rowe, Pope,
 Han. Dono.

519. *fai'st thou*] *say'st thou*, F₄.

520. *Dol.*] Lewis. Rowe et seq.

522-524. In margin Pope, Han. Om.
 Dono.

522. *her eye*] *that orb* Words.

of ideas and the train of thoughts flowing therefrom, quotes (p. 114) the present line and also ll. 519 and 520 below as convincing evidence that 'the *book* and the *eye of beauty* (whatever might be the cause of so strange an association) were deeply engrafted on the imagination of our Poet.'

511. *Angiers*] The obvious misprint of '*Angiers*' for *Anjou* was corrected by THEOBALD in his *Shakespeare Restored* (p. 160), a work printed in 1726, and designed to show the many errors, both of omission and commission, whereof Pope, in his edition, was guilty. Theobald (ed. i.) says: 'King John, consenting to match the Lady Blanch with the Dauphin, agrees, in part of her Dowry, to give up all he held in France except the City of Angiers, which he now besieged and laid claim to. But could it be thought that he should at one and the same time give up all except Angiers, and give up *that* too? . . . *Anjou* was one of the provinces which the English held in France; and which the French king by Chatillon claimed of King John in right of Duke Arthur at the very beginning of the Play. "*Angiers*" instead of *Anjou* has been falsely printed in several other passages of this History.' [See l. 162, above.]—STEEVENS: Theobald found, or might have found, the reading, which he would introduce as an emendation of his own, in the old Quarto.—[True; so also might Rowe and Pope, but they did not.—Ed.]

514. *liable*] WRIGHT: That is, *subject*. So in *Jul. Cæs.*: 'And reason to my love is liable.'—II, ii, 104.

522. The shadow . . . in her eye] MARSHALL: Allusions to the miniature reflection of one's face, as seen in the pupil of another's eye, are very numerous in

Which being but the shadow of your sonne, 523
 Becomes a sonne and makes your sonne a shadow:
 I do protest I neuer lou'd my selfe 525
 Till now, infixed I beheld my selfe,
 Drawne in the flattering table of her eie.

Whispers with Blanch. 528

523, 524. Om. Words.
 524. *a sonne*] *a Sun* Rowe ii. et seq.
a shadow:] a shadow. Del. Rlfe,
 Neils.

525. *protest...my selfe*] Ff, Rowe, Pope,
 Cam.†, Neils. *protest...myself* Theob.
 i. *protest...myself*, Dyce, Wh. i, Huds.
 ii, Words. *protest...myself*, Theob. ii.
 et cet.

526. *Till now, infixed*] Ff, Rowe.

Till now, infixed, Theob. Warb. Johns.
 Var. '73. *Till now infixed* Pope et cet.
 526. *infixed*] *infixed* Dyce, Huds. ii,
 Fle. Words.

beheld] *behold* Han.

527, 529. *flattering*] *flatt'ring* Pope,†.
 528. *Whispers...*] *Whispering...* Rowe
 ii, Pope,†. Courts in dumb show.
 Capell.

the poets of Shakespeare's time. Compare with this passage the following one from Beaumont's *Salmacis and Hermaphroditus*:

'How should I love thee, when I do espy
 A far more beauteous nymph hid in thy eye?
 When thou dost love let not that nymph be nigh thee,
 Nor, when thou woo'st, let that same nymph be by thee;
 Or quite obscure her from thy lover's face,
 Or hide her beauty in a darker place.
 By this the nymph perceived he did espy
 None but himself reflected in her eye.'—[ed. Dyce, vol. xi, p. 465].

524. *sonne . . . sonne a shadow*] Rowe's change of the first 'sonne' to *sun* seems necessary not only for the sake of the quibble but also for the sense. Compare: 'And turns the Sun to shade: alas, alas, Witness me my Sonne, now in the shade of death.'—*Richard III*: I, iii (Folio, p. 179, col. a).—Ed.

525–527. I do protest . . . of her eie] CAPELL (vol. i, pt ii, p. 125): The high-flown nonsense of this speech is the very perfection of French courtship from a lover of no feeling; and well deserves the ludicrous comment that follows upon one of its lines, and on the comment's supplement; which line and its supplement are so dreadfully pointed in former copies that if the sense and mode of pronouncing are discovered in them, the person discovering owes it to his sagacity.—[*The Text. Notes* show that Capell's changes in the 'dreadful pointing' of his predecessors are actually only changes in the form of punctuation marks. By 'the comment's supplement' he means *the Bastard's additional comment*; but if any person can discover wherein a dash and a comma are superior to an exclamation point in elucidating this passage the person discovering owes it to his own sagacity. Mine is, I fear, sadly at fault.—Ed.]

527. *Drawne . . . table of her eie*] STEEVENS: So in *All's Well*: '—to sit and draw His arched brows, his hawking eye, his curls, In our heart's table.'—[I, i, 106]. 'Table' is *picture*, or rather, the board or canvas on which any object is painted.—[Compare also: 'Mine eye hath play'd the painter, and hath stell'd Thy beauty's form in table of my heart.'—*Sonnet* xxiv, l. 1.—Ed.]

Bast. Drawne in the flattering table of her eie,
 Hang'd in the frowning wrinkle of her brow, 530
 And quarter'd in her heart, hee doth espie
 Himselfe loues traytor, this is pittie now;
 That hang'd, and drawne, and quarter'd there should be
 In such a loue, so vile a Lout as he.

Blan. My vnckles will in this respect is mine, 535
 If he see ought in you that makes him like,

529. [Aside] Dyce, Hal. Ktly, Sta. Huds. ii.

529-531. *eye,...brow,...heart,* eye!... brow!...heart! Pope, +, Var. '85, Cam. +, Huds. ii, Neils. Craig. eye,—... brow,—...heart;— Cap. eye!—...brow! —...heart!— Var. '78. Mal. Rann. Steev. Varr. Knt, Dyce, Sta. Words. eye!—... brow!—... heart!— Sing. eye,... brow,... heart!— Wh. i. eye;... brow;... heart; Fle.

532. *traytor,...now;* traitor;...now, Rowe et seq.

535. *will*] will, [to Lew.] Capell. mine,] F₂. mine. F₃F₄, Rowe, Pope, +, Del. Fle. Neils. mine: Cap. et cet.

536, 537. *you...like,...see's*] Ff, Rowe. you...like;...sees, Pope. you...like,... sees, Dyce, Cam. +, Wh. Neils. you,... like,...sees, Theob.

534. so vile a Lout as he] ROSE (p. 76): One does not quite know why Faulconbridge should be so much annoyed at the betrothal of Blanch to the Dauphin; nor why Blanch should have backed up Faulconbridge in his apparently unjustifiable attack upon Austria. In the original [*The Troublesome Raigne*] we find that Elinor had half promised Blanch's hand to the Bastard, whom the Lady gave up for Lewis with some reluctance.

536-538. If he see . . . my will] VAUGHAN (i, 30): I understand the construction here differently from all other critics and editors, and would therefore punctuate differently—in this way: [omitting the comma at end of l. 536, and also after 'sees,' l. 537; see *Text. Notes*]. That which causes liking is naturally the object of liking. We thus too are rid of the double accusative 'that anything' and 'it,' or the slightly awkward nominative absolute 'that anything.' 'Translate it to my will' means 'transfer from John's will, on which it is now acting, to my will, with the same effect on my will as on his.' This sense of 'translating,' as *transferring* from one place to another, is rare in Shakespeare.—[SCHMIDT (*Lex.*) does not record a single example of 'translate' used in the sense of *transfer*; under (3) to interpret, to explain, he quotes the present passage. He is, however, alone in this explanation. Fleay and Deighton, more naturally, take 'translate' in the sense *transform* or *render*, as in 'He hath studied her will, and translated her will out of honesty into English'—*Merry Wives* I, iii, 54—a passage nearly parallel. The latter thus paraphrases the present lines: That thing, whatever it may be that inclines him to like you, I can easily bring myself to hold in similar regard, making his liking my own. I will force it upon my love (though I shall not have much difficulty in doing so), compel my heart to give it entrance. 'Of course,' adds Deighton, 'the distinction which she pretends to draw is merely a playful one.'—Hunter, Moberly, and Ivor John limit their explanations to the words 'That anything,' i. e., That thing which he sees, whatever it may be.—ED.]

- That any thing he fee's which moues his liking, 537
 I can with ease translate it to my will:
 Or if you will, to speake more properly,
 I will enforce it easlie to my loue. 540
 Further I will not flatter you, my Lord,
 That all I see in you is worthie loue,
 Then this, that nothing do I see in you,
 Though churlish thoughts themfelues should bee your
 Iudge,
 That I can finde, should merit any hate. 545
Iohn. What saie thefe yong-ones? What say you my
 Neece?
Blan. That she is bound in honor still to do
 What you in wifedome still vouchsafe to say.
Iohn. Speake then Prince Dolphin, can you loue this
 Ladie?
Dol. Nay aske me if I can refraine from loue, 550
 For I doe loue her most vnfaignedly.
Iohn. Then do I giue *Volqueffen, Toraine, Maine,* 552
 537. *any thing*] *any thing*, Han. *any-thing* Wh. i.
 538. *it to*] *into* Anon. ap. Cam.
 539. *Or*] Ff, Rowe, Pope, +, Coll. Dyce, Cam. +. *Or*, Cap. et cet. *to ... properly,*] In parentheses Cap. Varr. Mal. Rann, Steev. Varr. Sing. Hal. Ktly.
 540. *easlie*] *easily* F, F₄.
 541. *Further*] *Farther* Coll. Wh. i.
 543. *Then*] *Than* Ff. *this,*] Ff, Rowe, Huds. ii, Neils. *this;* Pope, +, Cam. +, Fle. Craig. *this,*—Cap. et cet.
 544. *Though...Iudge*] In parentheses Pope, +, Cap. Varr. Mal. Rann, Steev. Varr. Sing. Hal. Ktly.
 546. *yong-ones*] *young ones* Rowe et seq.
 547. *still*] *shall* Cap. conj.
 548. *still*] *will* Pope, Han. *shall* Var. '85, Steev. Varr. Sing. Ktly.
 549. *Dolphin*] Ff, Wh. Ktly, Fle. *Dauphin* Rowe et cet.
 551. *vnfaignedly*] *unfeignedly* F₃. *unfeignedly* F₄.
 552. *Toraine*] *Tourain* Rowe i. *Touraine* Rowe ii. et seq.

537. *That . . . which*] For this marked change of relative, compare l. 116; and see, if needful, ABBOTT, § 267.

546. *What say you my Neece*] MOBERLY: Blanch's speech, just ended, had been addressed aside to the Dauphin.

547, 548. *still . . . still*] KNIGHT: The change of 'still' [l. 548] to *shall* is certainly not called for.—[The *Text. Notes* will show how general is the agreement with Knight. Possibly both Pope and Steevens overlooked the fact that 'still' bears a signification which frequently varies with the context. The first 'still' means here, as in many instances, *constantly, always*, e. g., 'Thou still hast been the father of good news.'—*Hamlet*, II, ii, 42. The second 'still' is equivalent to *in future, no less than formerly*, e. g., 'That still I lay upon my mother's head.'—I, i, 84.—ED.]

552-554. *Then do I giue . . . more*] COURTENAY (i, 11): This representation

Poytiers, and *Aniow*, these five Prouinces 553
 With her to thee, and this addition more,
 Full thirty thousand Markes of English coyne: 555
Phillip of France, if thou be pleaf'd withall,
 Command thy fonne and daughtet to ioyne hands.
Fra. It likes vs well young Princes: clofe your hands
Auf. And your lippes too, for I am well affur'd, 559

553. *Aniow*] F₂F₃. *Anjowe* Ktly. Knt et cet.
Anjou F₄ et cet. (Note xi. Cam.). 559, 560. *Auf.* *And...affur'd*] In
 555. *coyne*:] *coin*. Rowe et seq. margin Pope, Han.
 557. *daughtet*] F₁. 559. *too, for*] Ff, Rowe, Pope, Han.
 558. *vs well*] Ff, Huds. i, Cam.+ *too; for*, Theob.+ , Varr. Mal. Rann,
us well; Rowe, Pope, +, Cap. Varr. Steev. Varr. Sing. Knt, Coll. *too; for*
 Mal. Rann. Steev. Varr. Sing. *us well*. Cap. et cet.

of the marriage settlements is not borne out by history; John did not give up the five provinces, but only 'the city of Evreux, and some other towns, being those (according to Holinshed) which the King of France had taken from him in the war. The King of England likewise did homage to the French King for Brittany, and again received homage for the same country, and for the country of Richmond, of his nephew Arthur.'—[MALONE points out that this passage is taken almost verbatim from the older play. The anonymous author, therefore, and not Shakespeare must bear the blame for this wanton disregard of historical accuracy.—ED.]—MARSHALL: Shakespeare has—perhaps in order to condense the scene somewhat, it being very long in the old play—made an alteration in the details of this scene, the effect of which is to set John's character in a more unfavourable light. In *The Troublesome Raigne* John offers, in addition to 'her dowrie out of Spaine,' thirty thousand marks; but King Philip demands the provinces as well. John hesitates at first, but Queen Eleanor advises him to yield.

552. *Volquessen*] STEEVENS: This is the ancient name for the country now called the *Vexin*; in Latin, *Pagus Velocassinus*. That part of it called the *Norman Vexin* was in dispute between Philip and John.

555. *thirty thousand Markes*] MURRAY (*N. E. D.*, s. v. *Mark*, sb². 1): A denomination of weight formerly employed (chiefly for gold and silver) throughout western Europe; its actual weight varied considerably, but it was usually regarded as equivalent to 8 ounces. In England, after the conquest, the ratio of 20 sterling pennies to an ounce was the basis of computation; hence the value of the mark became fixed at 160 pence = 13s. 4d. or two-thirds of a pound sterling. [Blanch's dowry was, therefore, about £20,000.—ED.]

558, 559. *close your hands . . . And your lippes*] MALONE (Note on *Wint. Tale*, I, ii, 104): This was a regular part of the ceremony of troth-plighting, to which Shakespeare often alludes. So in *Meas. for Meas.*: 'This is the hand, which with a vow'd contract Was fast belocked in mine.'—V, i, 209. So also in *No Wit Like a Woman's*, Middleton, 1657: 'There these young lovers shall clap hands together,' [IV, i.—ROLFE, as a further illustration, quotes: 'A contract of eternal bond of love, Confirm'd by mutual joinder of your hands, Attested by the holy close of lips, Strengthen'd by interchangement of your rings.'—*Twelfth Night*, V, i, 159.—For a description of the ceremony of betrothal or troth-plight, see note by DOUCE, *Twelfth Night*, p. 290, this edition.—ED.]

That I did so when I was first assur'd. 560
Fra. Now Cittizens of Angires ope your gates,
 Let in that amitie which you haue made,
 For at Saint Maries Chappell presently,
 The rights of marriage shallbe solemniz'd.
 Is not the Ladie *Constance* in this troope? 565
 I know she is not for this match made vp,
 Her prefence would haue interrupted much.
 Where is she and her sonne, tell me, who knowes?
Dol. She is sad and pafsionate at your highnes Tent. 569

560. <i>so</i>] <i>so</i> , Rowe et seq. <i>assur'd</i>] Walker. <i>affied</i> Huds. ii, Dono. 561. <i>Angires</i>] <i>Angiers</i> Ff. 563. <i>Saint</i>] <i>Saints</i> F ₂ . 564. <i>rights</i>] <i>riles</i> F ₄ . 566. <i>I know</i>] Ff, Rowe, Pope, Dyce, Hal. Sta. Huds. Cam.+, Coll. iii, Fle. <i>I know</i> , Theob. et cet. <i>is not</i>] F ₂ . <i>is not</i> , F ₃ F ₄ , Rowe, Cam.+, Neils. <i>is not</i> ; Pope et cet. <i>match</i>] Ff, Rowe, Pope,+, Knt, Cam.+, Craig. <i>match</i> , Cap. et cet.	566. <i>vp,</i>] <i>up</i> Theob. Han. Warb. Johns. Dyce, Ktly, Cam.+, Words. 567. <i>much.</i>] <i>much</i> :—Cap. Varr. Mal. Rann. Steev. Varr. Sing. Knt, Dyce, Hal. Cam.+, Words. Craig. 568. <i>sonne,...knowes?</i>] <i>son</i> ;... <i>knows</i> ? Cap. Varr. Mal. Rann. <i>son</i> ?... <i>knows</i> . Steev. et seq. 569. <i>She is</i>] <i>She's</i> Pope,+, Dyce ii, iii. <i>highnes</i>] <i>Highnesse</i> Ff. <i>highness</i> ? Pope et seq.
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559, 560. *assur'd* . . . *assur'd*] STEEVENS: 'Assur'd' is here used both in its common sense and in an uncommon one, where it signifies *affianced*, *contracted*. So in *Com. of Err.*, 'called me Dromio, swore I was assur'd to her.'—III, ii, 145.—WALKER (*Crit.*, i, 273): It is impossible that this repetition of the same word in a different sense—there being no quibble intended or anything else to justify it—can have proceeded from Shakespeare. Read: 'when I was first *affied*,' i. e., *betrothed*. *Tam. of Shr.*, 'Where then do you know best, We be affied.'—IV, iv, 49.—[Hereupon Walker furnishes many examples in corroboration of the fact that *affy* was used in the sense of *betroth*; but so equally was 'assur'd.' The alteration of a word in the text when it yields an intelligible meaning, merely because it does not seem to the emender what Shakespeare would have used, is hardly a sound method of criticism. Such repetitions are, on the contrary, eminently characteristic. All that may be said in justification of Walker's change is that the letters *ur'd* and *ied* in the hand-writing of the time might easily be confused; but why then in only one case and not in both?—ED.]

563. Saint Maries Chappell] ROLFE: This is said to be the so-called Church of Ronceray, dedicated to St Mary the Virgin in 1028 and re-dedicated in 1119 by Pope Calixtus II. It is now used as a chapel for the students of the School of Arts.

569. *passionate*] MURRAY (*N. E. D.*, s. v. 5): Moved with sorrow; grieved, sad, sorrowful.—[The present line quoted. Ivor John compares also: 'How now, Ales? what sad and passionate.'—*Arden of Feversham*, III, v, 45. Steevens quotes in illustration 'Thou art passionate, Hast thou been brought up with girls?'—*Wit Without Money*, II, iv; but, as Dyce says, 'passionate' is there 'used ironically and is equivalent to *pathetic*.'—ED.]

Fra. And by my faith, this league that we haue made 570
Will giue her fadnesse very little cure:

Brother of England, how may we content
This widdow Lady? In her right we came,
Which we God knowes, haue turn d another way,
To our owne vantage. 575

Iohn. We will heale vp all,
For wee'l create yong *Arthur* Duke of Britaine
And Earle of Richmond, and this rich faire Towne
We make him Lord of. Call the Lady *Constance*,
Some speedy Messenger bid her repaire 580
To our folemnyty: I trust we shall,

571. *cure*:] *cure*. Pope et seq.

574. *turn d*] *turned* Ff.

573. *widdow*] *widow'd* Coll. ii. (MS.),
Wh. i, Huds. ii.

577. *Britaine*] Ff, Rowe, Pope, +,
Ktly, Fle. *Bretagne* Han. et cet.

came,] Ff, Rowe, Pope, Han.
Del. *came*; Theob. et cet.

581. *solemnity*:] *solemnity*.— Coll.
Wh. i, Ktly, Del. Rlfe, Dono. Neils.

574. *we God*] *we, God* F₄.

573. *widdow* Lady] COLLIER (ed. ii.) considers the reading of his MS. Corrector (*widow'd*) an undoubted improvement on that of the Folio, since the latter is 'as if Constance were merely some respectable dowager. The epithet "widow'd" gives dignity to this reference to Constance, who was not historically a widow.' (See note by Malone on l. 35, *ante*.—Ed.)—R. G. WHITE: The Folio has 'widow lady'; by accident I think, because the poor terms 'widow woman' and 'widow lady' were unknown in Shakespeare's time. [White therefore adopted the reading of Collier's MS. Corrector in his first ed. In his *Supplementary Notes* (vol. i, p. xlix.) he says, however, 'When I wrote the note upon this passage I forgot the story of the "widow woman" and her cruse of oil, told in the seventeenth chapter of the first book of *Kings*. The old reading must stand.'—With White's acceptance of the Folio reading I am quite in accord; at the same time it is, perhaps, worth noting that the words 'widow woman' appear first in the *Authorised Version*, 1611; in both the Geneva Bible, 1560, and the Bishop's Bible, 1568, the word 'widowe' is alone given in the passage to which White refers. Furthermore, as regards White's objection to the phrase 'widow lady,' the reverse of this, 'Lady widow,' is of common occurrence; see, for example, the pseudo-Shakespearean play, *The Puritan Widow*, *passim*; and *Rom. & Jul.*, I, ii, 69: 'The Lady widow of Vitruvio.' Constance is frequently spoken of as the 'Lady Constance,' and in the present passage the word 'Lady,' in the Folio text, is printed with a capital, as it is also in the line from *Rom. & Jul.*; and though but small reliance can be placed on the capitalized words in the Folio, yet I think we may reasonably say that the two phrases were practically synonymous.—Ed.]

578. *Earle of Richmond*] WRIGHT: Arthur's grandfather, Conan le Petit, Duke of Brittany, and father of Constance, was the first who styled himself Earl of Richmond, although the lordship of the Honour of Richmond had been originally granted to his ancestor, Alan Fergaunt, Count of Brittany, by the Conqueror. (See Nicholas, *Historic Peerage of England*, ed. Courthope.)

581. *solemnity*] That is, *marriage ceremony*.

(If not fill vp the meafure of her will) 582
 Yet in fome meafure fatisfie her fo,
 That we fhall ftop her exclamation,
 Go we as well as haft will fuffer vs, 585
 To this vnlook'd for vnprepared pompe. *Exeunt.*
Bast. Mad world, mad kings, mad composition: 587

584. *exclamation.*] Var. '85. *exclamation.* Ff. et cet. (*exclamation.* Fle.).

585. *Go we*] *Go we*, Rowe et seq.

586. *vnlook'd for*] *vnlook'd for*, Rowe, Pope, +, Coll. Wh. i, Ktly, Cam. +, Neils. *vnlook'd-for* Cap. Knt, Del. Dono. Craig. *vnlook'd-for*, Dyce, Hal. Sta. Huds.

vnprepared] *vnprepared* Dyce, Fle. Huds. ii, Words.

Exeunt.] Ff. Ex. all but Bast.

Rowe, Pope, Han. Cam. +, Dono.

Neils. Ex. all but Faulconbr. Theob.

Warb. Johns. Varr. Rann. Citizens

come from the Walls; and exeunt, to the Town, the two Kings, and their Powers, Lewis, Austria, Elinor, Blanch &c. Capell. Exeunt into the town all but the Bastard. The Citizens retire from the walls. White i. Exeunt all but the Bastard. The Citizens retire from the Walls. Malone et cet.

587. SCENE VI. Pope, Han. Warb. Johns.

world, ... kings.] *world! ... kings!*

Cap. et seq.

composition:] *composition!* Pope et seq. (*composition!* Fle.).

587. *Bast.* Mad world, mad kings, etc.] MRS GRIFFITH (p. 178): This speech, though delivered with an air of levity and expressed in humorous words and images, supplies occasion for three very just reflections. The first, That *self-interest*, in the mere worldly sense of the term, is the ruling principle of mankind. Secondly, That men are too apt to inveigh against corruption, more from the being void of temptation themselves, than their being free from this vice; and, lastly, That bad examples in the superior ranks of life have a dangerous tendency to injure the morals of the inferior classes of a people.—FRANÇOIS VICTOR HUGO (iii, 459): This soliloquy, superb and eternally true, wherein the Poet jeers at the inconstancy of France, dominated by that maker of false vows, self-interest, was singularly appropriate at the close of the sixteenth century, whether it were uttered at the time when a French prince of the blood, the Duc d'Anjou, proposed marriage to Queen Elizabeth, the jailer of his sister-in-law Mary Stuart, whether it were said after the conversion of Henri IV, abjuring his faith and declaring, 'Paris vaut bien une messe,' whether it were said after the conclusion of peace between the court of France and Philip II.—MATTHEWS (*Sh. as Playwright*, p. 97): The opening scenes cheat us with the belief that Faulconbridge is to take a prominent place in the plot, and we are disappointed when we find that this is impossible, since he is only an outsider, involved in no important situation and useful at best only to give color to certain scenes and to comment upon the events like a chorus. Faulconbridge is a largely conceived character with Shakespeare's unfailing appreciation of a free and unconventional nature; and Shakespeare lends him wit, shrewdness, and even eloquence; yet his best bravura passages have but little dramatic value, since he is not firmly tied into the action. He exists for his own sake—for the sake of the vivacity and the variety his presence imparts to the scenes in which he appears. He is a pleasant fellow of an easy and contagious mirth; he has a captivating humour of his own, forecasting that of Mercutio; but his part is so loosely related to the action that he cannot be forced into prominence.

John to stop *Arthurs* Title in the whole, 588
 Hath willingly departed with a part,
 And France, whose armour Conscience buckled on, 590
 Whom zeale and charitie brought to the field,
 As Gods owne fouldier, rounded in the eare,
 With that fame purpose-changer, that flye diuel,
 That Broker, that still breakes the pate of faith,
 That dayly breake-vow, he that winnes of all, 595
 Of kings, of beggers, old men, yong men, maids,
 Who hauing no externall thing to loofe, 597

590-592. *whose...fouldier*.] In parentheses Cap. Varr. Mal. Rann, Steev. Varr. Sing. Dyce, Hal. Wh. i, Ktly.

592. *eare*.] ear F₃F₄.

593. *diuel*] Devil F₄.

596. *maids*.] *maids*;— Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Wh. i,

Huds. Del.

597-599. *Who...commoditie*] Om. Words. Dono.

597, 598. *Who...that*.] In parentheses Cap. Varr. Rann, Fle.

597. *hauing*] as they have Han.

587. *composition*] That is, *compact, agreement*. Compare: 'Sweno, the Norway's king, craves composition.'—*Macbeth*, I, ii, 59.

589. *departed*] STEEVENS: To *part* and to 'depart' were formerly synonymous. So in *Every Man in his Humour*, 'Faith, sir, I can hardly depart with ready money.'—[Steeven's quotation is correct, but the line is from *Every Man out of his Humour*, IV, vii. (ed. Gifford, p. 159). Wright compares also: 'I may depart with little, while I live.'—*Two Noble Kinsmen*, II, i.—ED.]

592. *rounded*] CRAIGIE (*N. E. D.*, s. v. vb.² 1.): To whisper, to speak in a whisper; to converse or talk privately. (From Anglo-Saxon *rūnian*. The normal modern form would have been *rown*.)—WRIGHT compares: 'She will not stick to round me i' the ear.'—*Pass. Pilgrim*, I. 349. See also *Wint. Tale*, I, ii, 217.

593. *With*] For other examples wherein 'with' is equivalent to *by*, see ABBOTT, § 193.

594. *That Broker, etc.*] MISS PORTER: Shakespeare has developed this shrewd and pregnant speech from four embryonic lines spoken by Constance at the same point in the action in the older Play: 'What kings, why Stand you gazing in a trance? Why how now Lords? accursed Citizens To fill and tickle their ambitious eares With hope of gaine.'

597, 598. *Who hauing . . . of that*] MALONE: The construction here appears very harsh to our ears, yet I do not believe there is any corruption; for I have observed a similar phraseology in other places in these plays. The construction is—Commodity, he that wins of all—he that cheats the poor maid of that only external thing she has to lose, namely, the word maid, i. e., her chastity. 'Who having' is used as the absolute case, in the sense of *they having*; and the words 'who having no external thing to lose but the word maid' are in some measure parenthetical; yet they cannot with propriety be included in a parenthesis, because then there would remain nothing to which the relative 'that' at the end of l. 598 could be referred. In *Wint. Tale* we find a similar phraseology: 'This your son-in-law, And son unto the king (whom heavens directing), Is troth-plaint to your daughter.'—[V, iii, 150]. Here the pronoun 'whom' is used for *him*, as 'who,' in the passage

But the word Maid, cheats the poore Maide of that. 598
 That smoothe-fac'd Gentleman, tickling commoditie,
 Commoditie, the byas of the world, 600
 The world, who of it felfe is peyfed well,
 Made to run euen, vpon euen ground;
 Till this aduantage, this vile drawing byas,
 This fway of motion, this commoditie, 604

598. *Maid*, ... *Maide*] *maids...maids*
 Han. —*maid*,...*maid* Cap. *maid*,— ...
maid Mal. Steev. Varr. Sing. Coll. Wh.
 i, Huds. i. "*maid*,"...*maid* Dyce ii, iii,
 Cam.+ , Coll. iii. *maid*,...*maid* Huds. ii.
 601-606. Mnemonic Warb.
 601. *who*] *which* Pope,+.
peyfed] F₂F₃. *poysed* F₄. *poised*

Rowe, Pope,+ , Coll. MS. (*poised* Fle.).
peized Wh. i, Rife, Craig. *peised* Cap.
 et cet. (*peised* Dyce, Huds. ii, Words.).
 602. *euen*,] *even*; Knt. *even* Dyce,
 Coll. ii, Hal. Wh. i, Cam.+ , Huds. ii,
 Words. Neils.
 603. *vile drawing*] *vile-drawing* Pope,
 +, Walker (Crit., i, 34), Cam.+ , Del.

before us, is used for *they*. [See ABBOTT, § 399.]—VAUGHAN (i, 32): I prefer to consider 'who' as the relative to 'break-yow' and the subject of 'cheats,' and 'having' as the participle in the accusative agreeing with the 'poor maid.' The whole construction is this: 'who cheats the poor maid, having no external thing to lose but the word maid, of that word.'

599. *commoditie*] MURRAY (*N. E. D.*, s. v. 2. c): Advantage, benefit, profit, interest; often in the sense of private or selfish interest. 'I will use his friendship to mine own commodity'—*Damon & Pythias*, IV, 41.

600. *Commoditie . . . the world*] HENDERSON (*Var.*, 1785): So in *Cupid's Whirligig*, 1607: 'O the world is like a byas bowle, and it runs all on the rich men's sides.'—[ed. 1630; Sig. F₃ *recto*].—P. SIMPSON (*N. & Q.*, 1901, IX, vii, 345) compares Bacon, *Of Wisdom for Man's Self*: (Bad servants) 'set a bias upon the bowl of their own petty ends and envies, to the overthrow of their master's great and important affairs.' [See next note.]

600. *byas*] WRIGHT: The weight of lead introduced into one side of a bowl in order to make it turn towards the side on which the weight is. A perfectly uniform spherical bowl on a perfectly level and smooth ground would run in a perfectly straight line. The word 'bias' is derived from the French *biais*, and this again is said by Brachet to be from the Latin *bifacem*, which is applied to a person whose vision is crooked.—[STRUTT (*Sports & Pastimes*, ed. Hone, p. 266) says: 'Bowling, whether practised upon open greens or in bowling-alleys, was probably an invention of the Middle Ages. I cannot by any means ascertain the time of its introduction; but I have traced it back to the thirteenth century.'—Bartlett's *Concordance* records eight other passages besides the present wherein Shakespeare makes use of this simile of the bias and bowl. Does this not present to the inward eye an attractive picture of the stretch of smooth green turf, and Shakespeare himself either as an interested onlooker or keen participant in the game?—ED.]

601-604. The world . . . this *commoditie*] Compare: 'Tis the generall humour of the world; commodity steers our affections throughout; we love those that are fortunate and rich, that thrive, or by whom we may receive mutuall kindness, hope for like curtesies, get any good, gain or profit; hate those, and abhor, on the other side, which are poor and miserable, or by whom we may sustain loss or in-

Makes it take head from all indifferency, 605
 From all direction, purpose, course, intent.
 And this same byas, this Commodity,
 This Bawd, this Broker, this all-changing-word,
 Clap'd on the outward eye of fickle France, 609

606. *intent*.] Ff, Pope, Theob. Warb. *changing-world* F₂F₃. *that all changing-*
 Johns. Knt. *intent*; Rowe, Hal. *intent*: *world* F₄, Rowe. *this all-changing wooer*
 Han. et cet. Herr. *this all-changing word* Pope et
 608. *this all-changing-word*] *that all-* seq.

convenience.'—Burton: *Anatomie of Melancholy*, Part II, Sec. 1, Mem. 2, Subs. i.
 —ED.

605. *take head*] Not, as in the common meaning of the phrase, *to start running* (the earliest use of this is given by Murray as 1674), but in the sense of *take all life or power* from indifferency.—ED.

605. *indifferency*] MURRAY (*N. E. D.*, s. v. I, 1): Absence of bias, prejudice, or favour for one side rather than another; impartiality, equity, fairness.—WRIGHT, in illustration, says: 'One of the clauses in the Prayer for the Church Militant is that those in authority "may truly and indifferently minister justice."'

608. *Broker*] That is, a *procurer*, a *pander*. Compare *Two Gentlemen*, I, ii, 41.

608. *all-changing-word*] VAUGHAN (i, 34): The dissatisfaction which prompted such an emendation [as that of the Folios. See *Text. Notes*] is better than the emendation. How can either a 'world' or a 'word' be 'clapped on the outward eye'? Certainly we should read the passage with such a change as this: '*all-changing wand*.' The wand, being the accredited instrument by which all the transformations of the magician and enchanter are ostensibly effected, is the very object to which the epithet '*all-changing*' is appropriate, and it is most naturally imagined to exercise supernatural powers or vision by the actual application of it to 'the outward eye.' [Vaughan here inserts two passages from Ovid: *Metamorphoses*, xiv, Fab. v, vi, to show whence Shakespeare may have derived his knowledge of the conjuror's rod or wand. 'It is possible,' continues Vaughan, 'that *rod* and not *wand* is the right word; for the translators of the Bible use *rod* for the *wand* that transforms, . . . and *rod*, like *wand*, resembles "word" closely. But I decidedly prefer *wand*.'—Vaughan's emendation *wand* for 'word' is, to my mind, open to very grave objection. In the first place, *wand* in the sense of the conjuror's magical instrument was apparently unknown to Shakespeare. Prospero would not have spoken of his 'staff' had *wand* been the proper term; and Shylock would not have used the word 'wands' in recounting the thrift of Jacob if the word had any hint of magical charms. Milton's *Comus* is, I think, the first to employ the word as it is now generally accepted in the peculiar sense of a conjuror's implement. But the objections to any change in the text lie deeper than this. Vaughan has, I fear, quite misunderstood the whole passage. It is not 'this all-changing word' any more than it is 'this bawd' or 'this broker' that is clapped on the outward eye of France; Faulconbridge, still using the metaphor taken from the game of bowling, pauses to add again three other epithets to the word 'commodity.' France's eye is thus compared to the ball; and the bias is commodity, or self-interest, which, as he goes on to say, has drawn the king (who is now himself the ball) out of his proper course.—ED.]

609. *on the . . . eye*] STAUNTON: The aperture on one side which contains the

Hath drawne him from his owne determin'd ayd,

610

610. *owne determin'd*] *own-determin'd*
Cap. Mal. Ran.

ayd] *aim* M. Mason, Sing. ii,

Coll. ii, iii. (MS.), Wh. Ktly, Dyce ii, iii,
Fle. Huds. ii, Neils. *deed* Bubier ap.
Cam.

bias was sometimes called the eye.—MOBERLY: [Commodity] is the transforming spell which makes the eye see all things amiss. The metaphor can hardly be, as Staunton supposes, from the lead run into the eye of the bowl.—MOORE SMITH: That is, suddenly presented to the eye. Compare: '—a penny worth of sugar clapped into my hand.'—I *Henry IV*: II, iv, 25; and III, i, 170 below. I cannot accept Mr Worrall's suggestions that Commodity is thought of here as having the effect of 'spectacles' of a distorting kind.—[This refers to a suggestion by Mr Walter Worrall of Worcester College, Oxford, to whom Moore Smith acknowledges, in his *Preface*, his indebtedness for many valuable hints in the preparation of his notes to this play.—Ed.]

609. the outward eye] W. L. RUSHTON (*N. & Q.*, IV, x, 291, 1872): Shakespeare speaks of the outward eye [in the present passage] and the eye of reason: 'The eye of reason may pry in upon us.'—I *Henry IV*: IV, i, 72. This eye of reason, of which Spenser also speaks, is the inward eye: 'The eie of reason was with rage yblent.'—*Faerie Queene*, I, ii, v. Shakespeare's use of the outward eye and the eye of reason may be well illustrated by an extract from an author who wrote long before his time: 'When the first man Adam was create, he received of God a double eye, that is to say, an outward eye, whereby he might see visible things, and know his bodily enemies, and eschew them, and an inward eye, that is the eye of reason, whereby he might see his spiritual enemies that fight against his soul, and beware of them.'—*Doctor and Student*.—[*Dialogue I*; cap. xiv; ed. 1554, sig. Ci, recto. (See *Dict. of Nat. Biog.*, article Christopher St German, for an account of this legal compendium.) The comparison might, I think, be carried even further; Faulconbridge says in the beginning that 'conscience,' the *inward* eye, caused France to 'buckle on' his armour.—Ed.]

610. *owne determin'd*] CAPELL (I, ii, 125) accuses his predecessors of a lack of judgment in omitting the hyphen between these words; 'for a want of junction in that place tends to mislead, the more obvious sense of the words without junction being a sense that is false; the compound wants no interpreting.'

610. *ayd*] M. MASON: The word 'eye' in the line preceding, and the word 'own,' which can ill agree with 'aid,' induces me to think that we ought to read 'own determined aim' instead of 'aid.' His *own aid* is little better than nonsense.—COLLIER (*Notes*, etc., p. 202): Mason was right, as appears by a correction in the Folio, 1632, but the necessity for the change is not very evident.—SINGER (*Sh. Vind.*, p. 84): The confirmation of Mason's correction is another *coincidence*, and the confirmation of Collier's view of the correction required in the Bastard's speech is equally remarkable.—R. G. WHITE: 'Aid' seems clearly a misprint. It can only refer to the aid which France had promised Arthur; and that could not by any proper use of language be called 'his own determin'd aid.' Besides, commodity is 'clapped on the *outward eye* of fickle France'; and the outward eye is used for taking aim.—[In reference to Collier's comment on the change *aim* for 'aid,' WHITE (*Sh. Scholar*, p. 299) says: 'If a tithe of the changes in that volume were as imperatively demanded as this is, Mr Collier's discovery would have done ten times the service that it has done.'—Ed.]—C. & M. COWDEN CLARKE: Though

From a refolu'd and honourable warre, 611
 To a moft bafe and vile-concluded peace.
 And why rayle I on this Commoditie?
 But for becaufe he hath not wooed me yet:
 Not that I haue the power to clutch my hand, 615
 When his faire Angels would falute my palme,

612. *vile-concluded*] *vile concluded* Ff,
 Rowe et seq.

conj. (withdrawn).

613. *on this*] *thus on* Anon. ap. Cam.

615. *Not that...the*] *Nor that...the* Han.

614. *for becaufe*] *for the cause* Vaughan

Not but...the or *Not that...not* Coll. conj.

Not that...no Coll. MS.

there is plausibility in Mason's argument, yet *aim* does not so well agree with the context that follows as 'aid.' 'His own determin'd aid' means that aid which he himself had determined to lend.

614. *for becaufe*] EASTWOOD & WRIGHT (*Bible Word-Book*, s. v.): A redundant expression in which the two words are equivalent in meaning; the combination of the two being employed to make the whole more forcible. Compare: 'an if,' 'or ere.' [*Genesis*, xxii, 16 cited, and the present line quoted in illustration. See also *Rich. II*: V, v, 3.—ED.]

615. *Not that I haue the power*] COLLIER (ed. i.): The sense would perhaps be clearer if we read: 'Not *but* I have'; or, with as slight a change, 'Not that I have *not*'; though the meaning of the Poet is sufficiently explained by what follows in the sentence: the Bastard says that he has the power to clutch or close his hand, but that he has yet had no temptation to do so.—ANON. (*Blackwood's Mag.*, Sept., 1853, p. 304): The meaning of these lines is certainly sufficiently obvious. Yet Mr Collier's Corrector is not satisfied with them. He reads: 'Not that I have *no* power,' &c. But unless Mr Collier can prove—what will be difficult—that 'power' here means *inclination*, it is evident that this reading directly reverses Shakespeare's meaning. If 'power' means *inclination*, the sense would be this: I rail on this commodity, not because I have no inclination to clutch my hand on the fair angels that would salute my palm, but because I have not yet been tempted; when temptation comes I shall doubtless yield like my neighbors. But 'power' never means, and cannot mean, *inclination*; and Mr Collier has not attempted to show that it does; and therefore the new reading must be to this effect: 'I rail on this commodity, not because I am *unable*,' &c. But Faulconbridge says the very reverse. He says: 'I rail on this commodity not because I have the power to resist temptation, or am able to shut my hand against the fair angels that would salute my palm; for I have no such power; in this respect I am just like other people, and am as easily bribed as they are.' The new reading must therefore be dismissed as a wanton reversal of the plain meaning of Shakespeare.—[COLLIER (ed. ii.) accepts the dictum of his Anonymous critic, though with no mention of him, and likewise omits both of his former conjectural emendations.—ED.]

615. *clutch*] MURRAY (*N. E. D.*, s. v. v¹. 2) quotes the present line as the earliest example of 'clutch' in the sense To close or clench the hand.

616. *Angels*] WRIGHT: The Angel was a gold coin worth ten shillings, and was so called from having on one side a figure of Michael and the dragon. See *Mer. of Ven.*: 'They have in England A coin that bears the figure of an angel Stamp'd

But for my hand, as vnattempted yet, 617
 Like a poore begger, raileth on the rich.
 Well, whiles I am a begger, I will raile,
 And say there is no fin but to be rich: 620
 And being rich, my vertue then shall be,
 To say there is no vice, but beggerie:
 Since Kings breake faith vpon commoditie,
 Gaine be my Lord, for I will worship thee. *Exit.* 624

617. *But for*] *But that* Pope, Theob.
 Han. Warb. Johns.

617. 618. *as...Like*] *is...Like as* Herr.
is...Like Vaughan.

619. *Well,*] *Well* Han.
whiles] *while* Pope, +.

620, 622. *And say...To say*] Ff, Rowe,
 Pope, Han. Huds. Cam.+, Fle. Neils.
 Craig. *And say...To say*, Theob.
 Warb. Johns. Var. '73, Coll. Dyce, Wh.

i, Ktly, Del. Huds. ii. Words. *And say*,
 —...*To say*,— Cap. et cet.

622. *beggerie*:] *beggary*. Pope, +, Wh.
 i, Ktly.

624. *Gaine...Lord,*] Ff, Rowe, Pope,
 Han. *Gain...lord!* Var. '21, Sing.
 Knt, Ktly, Sta. Huds. i. *Gain...lord*,
 Coll. Cam.+, Del. Fle. Neils. Craig.
Gain...lord,— Dyce, Hal. Huds. ii,
 Words. *Gain...lord*; Theob. et cet.

in gold.'—II, vii, 55.—BELDEN (*Tudor Sh.*): Of the innumerable exercises of wit suggested by the two meanings of this word (see also III, ii, 28), the most famous is Donne's *The Bracelet*, which Ben Jonson told Drummond he had 'by heart.' [The Elegy to which Belden refers may be found in Donne's *Works*, ed. Grosart, vol. i, p. 192. It is there entitled, *Upon the Losse of his Mistresses Chaine*.—ED.]

616. *salute*] RUSHTON (*Sh. Illust. by Old Authors*, p. 15): 'Our gold is either old or new. The old is that which hath remained since the time of King Edward the Third or beene coined by such other princes as have reigned since his decease, and without anie abasing or diminution of that mettall. Thereof also we have yet remaining, the riall, the George noble, the Henry riall, the salut, the angell, and their small peeces as halves, or quarters, though these in my time are not so common to be seene.'—Harrison, *Description of England*, Bk ii, cap. xxv, [ed. Furnivall, p. 362]. 'Salute, salus, was a coyn of gold stamped by King Henry the Fifth in France, after his conquests there: whereon the arms of England and France were stamped quarterly.'—Stowe, *Chronicles*, p. 589. I think that Shakespeare plays upon the word 'salute' in this passage, using it in a double sense in connection with the word 'angel,' and I am able to quote a passage from Beaumont & Fletcher, in which the word 'salute' is also played upon in a similar way: 'Pr'ythee, old angel-gold, salute my family, I'll do as much for yours.'—*Scornful Lady*, II, iii. Although the word 'rail' is used immediately after the words 'salute' and 'angel,' it may be considered very doubtful whether Shakespeare there plays upon that word, although he often uses in a double sense words which do not differ more from each other in sound and meaning than the words 'rail' and *riall*.

619–624. *Well, whiles . . . worship thee*] CORSON (*Intro. to Sh.*, p. 172): All this is pure self-slander, as his subsequent disinterested and magnanimous words show.

624. *Gaine . . . thee*] F. GENTLEMAN (ap. BELL, p. 25): The second Act consists of altercation, martial noise, and bustle; great sound, little matter; for, save a few speeches, the whole rather drags—the concluding soliloquy has great, but obscure, merit.

Actus Secundus
[Act III. Scene i.]

Enter Constance, Arthur, and Salisbury.

Con. Gone to be married? Gone to fweare a peace? 3 [I]

1. Actus Secundus] Act II, SCENE I. Rowe i. Scene continued Rowe ii. ACT I, SCENE VII. Pope. ACT II,	SCENE II. Wh. i, Fle. Dono. ACT III, SCENE I. Theob. et cet. SCENE. The French King's Pavilion. Theob. et seq. (subs.).
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1. Actus Secundus] Theobald's rearrangement whereby this scene is made the first scene of Act III. is adopted by the majority of editors, and is here followed in order to facilitate references to modern editions. See l. 75 and notes below.—Ed.

2. Constance] F. GENTLEMAN (ap. BELL, p. 25): Our Author, who took very little pains in general with female characters, there being no performers of that sex upon the stage in his time, has, however, roused his genius in favour of Constance; he has entered into and expressed her complaints in a most masterly manner; the ideas through the whole of this scene are happily pathetic; they appeal so successfully to the heart that even common feelings must submit to their force. [Reed's opinion on Gentleman's qualification as an editor seems justified by this evidence of a lack of critical acumen. See note on *Dram. Personæ*, l. 2.—Ed.]

3. Gone to be married] CAMPBELL (*Life of Mrs Siddons*, i, 215), among other memoranda furnished him by the actress, gives the following: 'Whenever I was called upon to personate the Character of Constance, I never, from the beginning of the play to the end of my part in it, once suffered my dressing-room door to be closed, in order that my attention might be constantly fixed on those distressing events which, by this means I could plainly hear going on upon the stage, the terrible effects of which progress were to be represented by me. Moreover, I never omitted to place myself, with Arthur in my hand, to hear the march, when, upon the reconciliation of England and France, they enter the gates of Angiers to ratify the contract of marriage between the Dauphin and the Lady Blanche; because the sickening sounds of that march would usually cause the bitter tears of rage, disappointment, betrayed confidence, baffled ambition, and, above all, the agonizing feelings of maternal affection to gush into my eyes. In short, the spirit of the whole drama took possession of my mind and frame by my attention being riveted to the passing scenes.'—J. KNIGHT (*Harper's Maga.*, May, 1903, p. 834): Among the sillinesses that have been uttered concerning Shakespeare, one of the best known and most futile is the assertion that he killed Mercutio for fear that Mercutio might otherwise kill him. With slightly less absurdity it might be maintained that he killed Constance because the white heat of passion which she reaches in her early scenes and the agonies of suffering to which she is subsequently a prey, could neither be enhanced nor sustained. Such passion as she exposes does indeed kill. Not at all the kind of 'grief that will not speak' is that of Constance. Her woes are clamorous as her sorrow is 'proud.' All the same, they whisper the o'erfraught heart and bid it break. Her opening words in the

Falſe blood to falſe blood ioyn'd. Gone to be freinds? [2]
 Shall *Lewis* haue *Blaunch*, and *Blaunch* thofe Prouinces? 5
 It is not ſo, thou haſt miſpoke, miſheard,
 Be well aduiſ'd, tell ore thy tale againe. [5]
 It cannot be, thou do'ſt but ſay 'tis ſo.
 I truſt I may not truſt thee, for thy word
 Is but the vaine breath of a common man: 10
 Beleeue me, I doe not beleeue thee man,
 I haue a Kings oath to the contrarie. [10]
 Thou ſhalt be puniſh'd for thus frightening me,
 For I am ſicke, and capeable of feares, 14 [12]

4. *ioyn'd.*] *joined!* Rowe et seq.
freinds] *Fr.*

5. *Lewis*] *Louis* Dyce, Hal. Wh. i.
 8, 9. *be,...thee,*] *Ff.* Rowe. *be;...thee,*
Pope, Han. Coll. Del. Dono. Craig.
be;...thee; Theob. et cet.

8. *ſo*] *so;* Cap. Varr. Mal. Rann,
Steev. Varr. Sing. Knt, Dyce, Hal.

Sta. Cam. +, Huds. ii.

9. *I truſt*] *I think* Pope, Han.

10. *man:*] *man.* Ktly, Rife, Neils.

11. *Beleeue...man*] *Om.* Pope, Han.

thee man] *thee, man* Theob. et seq.

14. *feares,*] *feares.* F₂. *Fears.* F₄,
 Rowe i, Sing. *fears;* Coll. Dyce, Hal.
 Wh. i, Ktly, Huds. Craig.

Third Act ſurpaſs in emotional vigor and intensity almoſt any others aſſigned to a woman in Shakeſpeare, and ſeem to defy the utmoſt power of the actreſs. No artiſt has accordingly riſen to the height of them, though almoſt all the greateſt have eſſayed the part.—[Knight quotes but a part of the foregoing memoranda by Mrs Siddons, with this comment: 'Words were not the medium in which Mrs Siddons worked, otherwiſe this very declaration, deſigned to ſhow how thoroughly ſhe entered into the part, might be taken to prove only how incompetent ſhe was to graſp it.' Though it is hardly germane to the diſcuſſion of a paſſage in *King John*, yet, as Knight has introduced the ſubject, it may be of intereſt to note in paſſing that the 'ſillineſs' in regard to Mercutio was perpetrated by Dryden in his *Defence of the Epilogue*, appended to the *Conqueſt of Grenada*, pt ii. It merits, I think, even a harſher term; Dryden gives it as a remark of Shakeſpeare himſelf.—Ed.]

14-17. For I am ſicke . . . to feares] RUSHTON (*Sh. & Arte of Poëſie*, p. 127): In this paſſage Shakeſpeare uſes the ſort of repetition called Antistrophe or the Counterturn, which Puttenham thus deſcribes: 'Ye have another ſort of repetition quite contrary to the former' [where one word is made to begin many verſes in ſute] 'when ye make one word finiſh many verſes in ſute, and that which is harder, to finiſh many clauſes in the middeſt of your verſes or dittie,' [ed. Arber, p. 208. Compare, for a ſimilar ſeries of lines, *Mer. of Ven.*, V, i, 193-197.—Ed.]

14. I am ſicke] BUCKNILL (*Mad Folke*, etc., p. 276): There is one word in this paſſage which muſt not paſs without comment. Conſtance avows herſelf in ill health: 'For I am ſick.' This point of physical diſturbance is rarely omitted by Shakeſpeare in the development of insanity. It may be referred to in this inſtance in the moſt casual and careless manner, for the drama can take little cognizance of the physical imperfections of our nature. Still, however ſkilfully and imperceptible, the point is made. In a ſick frame, paſſion like that of Conſtance would have fuller ſway. The irritable nerves and the irritated mind would

Opprest with wrongs, and therefore full of feares, 15 [13]
 A widdow, husbandles, subiect to feares,
 A woman naturally borne to feares; [15]
 And though thou now confesse thou didst but iest
 With my vext spirits, I cannot take a Truce,
 But they will quake and tremble all this day. 20
 What dost thou meane by shaking of thy head?
 Why dost thou looke so sadly on my sonne? [20]
 What meanes that hand vpon that breast of thine?
 Why holdes thine eie that lamentable rhewme,
 Like a proud riuier peering ore his bounds? 25 [23]

16. *subiect*] *subject* Fle.

19. *vext*] *vex'd* Mal. et seq.

17. *feares*]; *fears*. Pope, Han. Ktly.

[*spirits*] *sprites* Fle.

18, 19. *iest*...[*spirits*,] Fi, Knt, Coll. i.

24. *rhewme*] *rheume* F₃F₄.

jest,...[*spirits* Rowe et cet.

act and react on each other. Emotion would obtain more complete and disastrous empire.

14. *capeable*] Compare II, i, 500.

16. A widdow, husbandles] In a modern text these words should, perhaps, be separated by a dash, thus making the adjective apply to Constance herself emphatically. A husbandless widow is, to say the least, tautological. See II, i, 573 and notes.—ED.

16. *subiect*] WRIGHT: 'Subject' is here accented on the second syllable.—DAWSON (*University Shakespeare*) opines that 'the unusual recurrence of the same word at the end of four consecutive lines makes it probable that the second syllable of "subject" is to be accented here.'—[Sir Andrew when taxed for an exquisite reason said he had 'no exquisite reason, but reason good enough.'—ED.]

18, 19. *iest* . . . *vext* spirits,] DYCE (*Remarks*, etc., p. 89): So the passage is pointed in the old editions, and, I believe, by all the modern editors, directly against the sense. [Dyce then shows that the proper punctuation is the placing of a comma after 'jest,' l. 18, and its removal after 'spirits,' l. 19. Had he but consulted any edition preceding Knight's or Collier's, against whom his remarks were directed, he might have found strong grounds for a change in his belief as regards 'all the modern editors.' See *Text Notes*.—ED.]—VERPLANCK: The sense is, obviously, that in spite of the confession that the bad news just communicated was but in jest, yet she cannot gain any interval of repose for her disturbed mind. The ordinary punctuation [the Ff.] gives a different and erroneous sense.

19. *take a Truce*] DYCE (*Remarks*, p. 89): To 'take a truce with' is a common expression: 'Could not take truce with the unruly spleen Of Tybalt,' *Rom. & Jul.*, III, i, 162. 'Take truce awhile with these immoderate mournings,' *The Coxcomb*, IV, iv. [Also, *Tro. & Cress.*, II, ii, 75.]

21-26. What dost thou meane . . . thy words] IVOR JOHN: This may be compared with Northumberland's speech on hearing of Hotspur's death, *I Henry IV.*: I, i, 94-103.

23. *breast of thine*] For this redundant possessive compare: 'Death of thy soul! Those linen cheeks of thine Are counsellors to fear.'—*Macbeth*, V, iii, 16.—ED.

25. *Like a proud riuier* . . . *bounds*] MALONE: This seems to have been imi-

Be thefe fad signes confirmers of thy words? 26
 Then fpeake againe, not all thy former tale, [25]
 But this one word, whether thy tale be true.
Sal. As true as I beleeeue you thinke them falfe,
 That giue you caufe to proue my faying true. 30
Con. Oh if thou teach me to beleeeue this forrow,
 Teach thou this forrow, how to make me dye, [30]
 And let beleefe, and life encounter fo,
 As doth the furie of two delperate men,
 Which in the very meeting fall, and dye. 35
Lewes marry *Blaunch*? O boy, then where art thou?
France friend with *England*, what becomes of me? [35]
 Fellow be gone: I cannot brooke thy fight,
 This newes hath made thee a moft vgly man. 39 [37]

26. *signes*] *sighs* Warb. Theob. ii, Johns.

27. *again*,] Ff, Theob. a *gain* Var. '73. *again*,—Dyce, Hal. Words. *again*; Rowe et cet.

28. *word*,] *word*,—Sta.

29. *As true as I beleeeue*] Ff, Dyce, Cam.+, Huds. ii, Words. Dono. Neils. Craig. *As true, as I believe* Rowe, Pope, Han. Fle. *As true as, I believe*, Var. '73, Sing. ii, Hal. Ktly, Sta. Del. Coll. iii. *As true, as, I believe*, Theob. et cet.

you] *you'll* Ktly.

false,] *false* Rowe ii, Dyce, Cam.+, Huds. ii, Words. Dono. Neils. Craig.

31. *Oh*] *O*] Coll. Sing. ii, Wh. i, Huds. Oh! Ktly.

34. *desperate*] *desp'rate* Pope, Theob. Han. Warb. Johns.

35. *Which...meeting fall*,] Ff, Coll. Del. *Which...meeting fall* Rowe, Dyce, Wh. i, Cam.+, Huds. ii. *Which...meeting, fall* Pope, Theob. Han. *Which...meeting, fall* Warb. Johns. *Which...meeting, fall*, Cap. et cet.

dye,] *die*, Warb. *dial*—Dyce, Hal. Huds. ii, Rlfe.

36. *Lewes*] *Lewis* Ff. *marry*] *wed* Pope, Theob. Han. Warb. Johns.

Blaunch?] F₂F₃. *Blanch*? F₄. *Blanch*] Rowe et seq.

37. *England*,] Ff, Rowe i, Cam.+, Fle. Rlfe, Dono. Neils. *England*] Rowe ii. et cet.

38. *be gone*,] *be gon*] Neils. Craig.

39. *This*] *The* Cap.

tated by Marston, *Insatiate Countess*, 1603: 'Then how much more in me, whose youthful veins, Like a proud river, overflow their bounds?'—Act III, [ed. Halliwell, p. 156].—WRIGHT compares: 'The ocean overpeering of his list.'—*Hamlet*, IV, v, 99; and IVOR JOHN, 'Have every pelting [paltry] river made so proud That they have overborne their continents.'—*Mid. N. Dream*, II, i, 92.

25. *proud*] MURRAY (*N. E. D.*, s. v. II, 7. c.): Of the sea or a stream: Swelling, swollen, high, strong, in flood. Coverdale, *Job*, xxxviii, ii: 'Here shalt thou laye downe thy proude and hye waues.'

29. *them*] C. & M. COWDEN CLARKE: 'Them' refers to those who occasion her grief; in Shakespeare's mode of sometimes employing a relatively used pronoun in reference to an implied particular. The way in which Salisbury's character is drawn, refined in speech, gentle in manner, has fitness as well as beauty. [See *Dram. Person.*, s. v. Notice Salisbury's use of the deferential 'you,' while Constance uniformly addresses him with 'thou' and 'thee.'—ED.]

Sal. What other harme hæue I good Lady done, 40 [38]
But spoke the harme, that is by others done?

Con. Which harme within it selfe so heynous is, [40]
As it makes harmefull all that speake of it.

Ar. I do befeech you Madam be content.

Con. If thou that bidst me be content, wert grim 45
Vgly, and slanderous to thy Mothers wombe,
Full of vnpleasing blots, and fightlesse staines, [45]
Lame, foolish, crooked, fwart, prodigious, 48

- | | |
|--------------------------------------------------------------------------------|------------------------------------------------------|
| 40-43. In margin Pope, Han. | 45-56. <i>If thou...Rose.</i>] Mnemonic, |
| 40. <i>I good Lady</i>] <i>I, good Lady</i> , F ₄ . | Warb. |
| 42. <i>Which</i>] <i>What</i> Fle. (misprint). | 45. <i>grim</i>] <i>grim</i> , F ₄ . |
| <i>heynous</i>] <i>hainous</i> F ₃ F ₄ . <i>heinous</i> | 46. <i>slandrous</i>] <i>slanderous</i> Coll. Dyce, |
| Pope. | Sta. Huds. Cam.†, Del. Words. Craig. |
| 44. <i>you Madam</i>] <i>you, Madam</i> , F ₄ . | 47. <i>fightlesse</i>] <i>unsightly</i> Coll. MS. |
| <i>you, moiker</i> , Pope, Theob. Han. Warb. | 48. <i>prodigious</i>] <i>prodigious</i> Fle. |
| Johns. | |

42. Which harme] For this use of 'which' with repeated antecedent, compare I, i, 126, 127; and see, if needful, ABBOTT, § 269.

44. I do beseech you] C. & M. COWDEN CLARKE: The boy's artless appeals to his mother amidst her vehement indignation and passionate lamentation, a compound of maternal ambition and maternal love, should have sufficed to teach her heart the lesson so subtly inculcated by the Poet, that ambitious projects indulged for the sake of a being beloved, until they merge affection in violence and absorbing purpose, gradually undermine love in the bosom of the one beloved. It is curious to observe how little of tenderness there is in Arthur towards his mother, as response to all the passionate (but vehemently and violently passionate) love she lavishes upon him. Thus acutely and truly does Shakespeare inculcate his moral lessons.—MARSHALL: I do not think that on the strength of this line one can, as Clarke does, build any theory that Arthur was lacking in affection towards his mother. The boy was naturally alarmed at her vehemence; gently, and respectfully, he seeks to calm her agitation. Dramatic exigencies forbid any long speech on his part. For a similar use of the word 'content,' compare *Rich. II.*: V, ii, 80-82: '*York*. Peace, foolish woman. *Duch*. I will not peace, &c. *Aum*. Good mother, be content.'

44. be content] MURRAY (*N. E. D.*, s. v. content, I. b.): *Be content*, be satisfied in mind; be calm, quiet, not uneasy.

46. Vgly, and slanderous] Compare *Rich. III.*: I, iii, 231.

47. blots] MALONE compares: 'Worse than a slavish wipe or birth-hour's blot,' *Lucrece*, l. 537.

47. sightlesse] CRAIGIE (*N. E. D.*, s. v. I. 3): *Unsightly*. [The present line and a passage from Lithgow's *Travels*, 1632, quoted as the only examples of the word in this sense.—ED.]

48. prodigious] JOHNSON: That is, *portentous*, so deformed as to be a *fore-token of evil*. [Compare *Rich. III.*: I, ii, 21, 22: 'If ever he have child abortive be it, Prodigious and untimely brought to light.']

Patch'd with foule Moles, and eye-offending markes, [47]
 I would not care, I then would be content, 50
 For then I should not loue thee : no, nor thou
 Become thy great birth, nor deferue a Crowne. [50]
 But thou art faire, and at thy birth (deere boy)
 Nature and Fortune ioynd to make thee great.
 Of Natures gifts, thou mayst with Lillies boast, 55 [53]

51. *should*] *would* Rowe i.

thee:] *thee*;— Ktly.

53. *birth* (*deere boy*)] Ff. *birth, dear boy*, Rowe, Cap. Knt, Coll. Dyce, Hal.

Wh. i, Sta. Huds. Cam.+, Del. Fle.

Rlfe. *birth, dear boy*! Pope et cet.

54. *great*.] Ff, Rowe, Pope, +, Ktly,

Neils. *great*; Sta. Fle. Rlfe. *great*:
 Cap. et cet.

55. *gifts*] *gifts* Ff.

50. I would not care] BUCKNILL (*Mad-Folk*, etc., p. 274): The attack on Salisbury, the innocent messenger, so unworthy of a lady and a princess, can only be excused on the supposition that she is beside herself with fruitless rage, and vents it on any one within reach. It wants but little that she should turn her tongue or her hands even upon Arthur. When, alarmed by her fury, he interposes, 'I do beseech you, madam, be content,' she replies with a strange sophistry which a true mother's heart would never employ. When was true mother's love ever measured by the beauty of her child? When did it not rather increase with the child's imperfections? Sacred miracle of nature, a mother's love hangs not on such casual gifts as form and beauty. The cretin idiot, hideous and half human, receives more than its share. . . . But the love of Constance is alloyed with pride, and ambition, and selfishness. Not simply because Arthur is her son is he dear to her, but also because he is rightful heir to a crown, and because his beauty flatters her pride. With the true selfishness of intense pride she attributes the sufferance of all Arthur's injuries to herself. She alone feels and must underbear the woes of disappointed ambition.

55, 56. Lillies . . . Rose] Miss PORTER: The fairness of skin and ruddiness of cheek is not alone suggested by these flowers. The lilies of France and the Rose of England are fitly blended in the boy born of both races and heir in both lands to dominance over them. 'Nature' and 'fortune' are joined here in their gifts.— [This possible reference to the national flowers of France and England has been also suggested by an anonymous editor of a selection of the Plays, published by Edward Lumley, London, no date, unrecorded by Jaggard. Attractive as it undoubtedly is, it will, I fear, prove untenable; the comparison of the fresh complexion of youth to the lily and rose is far too common among ancient writers to make it necessary to suppose that it here means anything but a compliment to Arthur's youthful beauty. Here are but a few examples of this comparison: 'There did I behold them [the Ladies of England] of pure complexion, exceeding the lillie, & the rose, of favour (wherein y^e chieftest beaultie consisteth) surpassing the pictures that were feyned,' Lyly, *Euphues and his England*, ed. Bond, ii, p. 200; 'In my beloved's face the Rose and lily strive; Among ten thousand men not one is found so fair alive,' Drayton, 1591, *Harmonie of the Church*, ch. v, l. 25, ed. Hooper, iii, p. 254. These next following are quoted by Burton, *Anatomy of Melancholy*, in his Chapter on *Love Melancholy*: *Symptomes of Love*: 'lac, et liliū Albamque simul rosam et rubicundam, Et expolitur ebur Indicum.' (These lines are of un-

And with the halfe-blowne Rose. But Fortune, oh, 56
 She is corrupted, chang'd, and wonne from thee, [55]
 Sh'adulterates hourly with thine Vnckle *John*,
 And with her golden hand hath pluckt on France
 To tread downe faire respect of Soueraigntie, 60
 And made his Maieftie the bawd to theirs.
 France is a Bawd to Fortune, and king *John*, [60]
 That strumpet Fortune, that vsurping *John*:
 Tell me thou fellow, is not France forfworne?
 Euuenum him with words, or get thee gone, 65
 And leaue thofe woes alone, which I alone [64]

56. *Rose*.] Ff, Rowe, Pope, +, Coll. i,
 iii, Sing. ii, Wh. Cam.+, Del. Fle.
 Dono. Neils. Craig. *rose*: Cap. et cet.

oh.] Ff, Rowe, Fle. *oh!* Pope, +,
 Cap. Var. '78, '85, Rann, Ktly. O,
 Cam.+, Dono. Neils. O! Mal. et cet.

57-63. *She is...vsurping John*.] Om.
 Dono.

58. *Sh'*] Om. Pope, Theob. Han.
 Warb. Johns. *She* Cap. et seq.

58. *thine*] *thy* F4, Rowe i.

61. *theirs*] *them* Vaughan.

62. *king John*] to *John* Pope, Theob.
 Han. Warb. Johns.

63. *John*.] *John!* Pope, +, Coll. Dyce,
 Hal. Wh. Ktly. Huds. Cam.+, Del.

64. *me thou*] *me, thou* F4.

65. *Euuenum*] F4.

66. *thofe*] *these* F4, Rowe, Pope, +.

certain origin, but usually assigned to Cornelius Gallus, a contemporary of Virgil. Burton assigns them to Petronius, which is certainly an error.) Burton thus translates: 'The milk, the lily do not come thee near; the rose so white, the rose so red to see, and Indian ivory comes short of thee.' And this from Chaucer: 'That Emelye, that fairer was to sene Than is the lillie upon his stalke grene And fressher than the May with flowres newe For with the rose colour stroof hir hewe,' *The Knights Tale* (ed. Skeat, ll. 1035-1038). Perhaps, also, *Mid. N. Dream*, III, i, 96, 97. Again, Spenser: 'And in her cheekes the vermeil red did shew Like roses in a bed of lillies shed,' *Faerie Queene*, Bk II, can. iii, st. 22. For those who still prefer Miss Porter's interpretation, there is one other objection, though, it must be admitted, a very slight one, viz.: that for Constance to refer to the rose as typical of England would be an anachronism; the rose was not adopted as the national emblem until after the Wars of the Roses, when Henry VII. made it his cognizance; the lily of France, or the fleur de lys, was, of course, much older.—Ed.]

55. *boast*] VAUGHAN (i, 38) interprets 'boast with,' as here used, in the sense *vie with*, quoting in confirmation: 'Nor should that nation boast it so with us,' 1 *Henry VI*: III, iii, 23; but MURRAY (*N. E. D.*, s. v. *boast*, II. 3) quotes his same line in illustration of, To speak vaingloriously, extol oneself; and among the several meanings of this word that suggested by Vaughan does not appear. The simpler meaning is, therefore, to be preferred, as thus: Thou mayst, as well as the lily and rose, praise thyself for having nature's gifts.—Ed.

59. *pluckt on*] That is, *incited, instigated*; compare: 'I am in So far in blood that sin will pluck on sin.'—*Richard III*: IV, ii, 65.

65. *Euuenum*] BRADLEY (*N. E. D.*, s. v. *envenom*, 1): To venom (a person, an animal); to poison by contact, bite, inoculation, etc., c 1400. Maundeville, v (1839), 54: 'The serpentes byten hem & envenyme hem.' [Compare: 'Oh what

Am bound to vnder-beare.

67 [65]

Sal. Pardon me Madam,

I may not goe without you to the kings.

Con. Thou maiſt, thou ſhalt, I will not go with thee,

70

I will inſtruēt my ſorrowes to bee proud,

For greefe is proud, and makes his owner ſtoope,

72

68. *me*] *me*, F₄.

70. *maiſt*] *mayeſt* F₄. *may'ſt* Rowe.

thee] F₂. *thee*. F₃F₄, Rowe, Pope,

†, Coll. *thee*: Cap. et cet.

71. *ſorrowes*] *sorrow* Rowe ii, Pope, Han.

72. *proud*] *poor* H. A. C. (Athenæum, 29 June, 1867).

72. *and*] *an't* Anon. ap. Cam.

his] *its* Var. '21.

his owner ſtoope] Ff, Rowe. *his owner stout*. Han. Warb. Johns. Varr. Rann, Steev. Var. '03, '13, Sing. Dyce, Sta. Huds. ii. *dishonour stoop*. Bulloch. *his owner too* Cartwright. *his owner stoop*. Pope et cet.

a world is this, when what is comely Envenoms him that bears it.'—*As You Like It*, II, iii, 15.]

67. vnder-beare] That is, *endure*. Compare: 'Wooing poor craftsmen with the craft of smiles And patient underbearing of his fortune.'—*Richard II*: I, iv, 28.

70. I will not go with thee] BOADEN (*Life of Kemble*, i, 134): I am clearly of opinion that among the finest things Mrs Siddons ever did are to be numbered the majestic sorrows—the look—the mode of taking the earth as a throne—the pride of soul, with which she prepared, deserted, and devoted as she found herself, to shame the assembled sovereigns, who had so basely abandoned her cause. The lines of Shakespeare, it is true, suggest it all; but never did the grand conceptions of a poet find more congenial imagination, never perhaps equal powers to embody the creation of his fancy.

72. greefe is proud . . . stoope] JOHNSON: In *Much Ado*, the father of Hero, depressed by her disgrace, declares himself so subdued by grief that a *thread may lead him*, [IV, i, 250 et seq.]. How is it that grief in Leonato and Lady Constance produces effects directly opposite, and yet both agreeable to nature? [It is to be borne in mind that Johnson adopted Hanmer's reading *stout*.—ED.] Sorrow softens the mind while it is yet warmed by hope, but hardens it when it is congealed by despair. Distress, while there remains any prospect of relief, is weak and flexible, but when no succour remains, is fearless and stubborn; angry alike at those that injure and at those that do not help; careless to please where nothing can be gained, and fearless to offend when there is nothing further to be dreaded. Such was this writer's knowledge of the passions.—STEEVENS (*Var.*, 1778), in corroboration of the justice of Hanmer's change, quotes: 'Full, with stout grief, and with disdainful woe.'—Daniel: *Civil Wars*, [bk vii, stanza 44. Beyond the fact that the words 'stout' and 'grief' appear close together, there is no similarity whatever. Hanmer's change refers to the sufferer from grief who is made stout or resolute thereby; but the line from Daniel merely gives a descriptive epithet to grief. It is to be regretted that Hanmer has not furnished us with any note as to the exact shade of meaning he attached to 'stout' in this connection. Schmidt (*Lex.*) gives examples of the word used in various senses, as, *strong*, *proud*, *overbearing*, *resolute*, *brave*, etc.—ED.]—MALONE: Our Author has rendered this passage obscure by indulging himself in one of those conceits in which he too much delights,

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and by bounding rapidly, with his usual license, from one idea to another. [The reading *stout* for 'stoop'] has been too hastily adopted in the subsequent editions. The confusion arises from the Poet's having personified grief in the first part of the passage, and supposing the afflicted person to be *bowed* to the earth by that pride or haughtiness which Grief, which he personifies, is said to possess; and by making the afflicted person, in the latter part of the passage, actuated by this very pride, and exacting the same kind of obeisance from others that Grief has exacted from her. 'I will not go (says Constance) to these kings; I will teach my sorrows to be proud: For Grief is proud, and makes the afflicted *stoop*; therefore here I throw myself, and let them come to me.' Here, had she stopped, and thrown herself on the ground, and had nothing more been added, however we might have disapproved of the conceit, we should have had no temptation to disturb the text. But the idea of throwing herself on the ground suggests a new image; and because her *stately* grief is so great that nothing but the huge earth can support it, she considers the ground as her *throne*; and having thus invested herself with regal dignity, she, as queen in *misery*, as possessing (like Imogen) 'the supreme crown of grief,' calls on the princes of the world to bow down before her, as she herself has been *bowed down* by affliction. Such, I think, was the process that passed in the Poet's mind; which appears to me so clearly to explain the text that I see no reason for departing from it.—M. MASON (*Additional Comments*, p. 35): Hanmer's reading, *stout*, is an admirable amendment which renders this noble passage agreeable to the feelings of human nature, and consistent with the rest of the speech, which is perhaps the proudest and stoutest that ever was uttered: 'To the state of my great grief Let kings assemble.' Is it in such terms as those that a grief would be expressed which made the owner stoop? I am really surprised that Mr Malone should endeavor, by one elaborate argument, to support the old debasing reading [of the Folio]; a pride which makes the owner stoop is a kind of pride I have never heard of; and though grief in a weaker degree, and working in weaker minds, may depress the spirits, despair such as the haughty Constance felt at this time must naturally rouse them. This distinction is accurately pointed out by Johnson in his observation on this passage.—CAPELL (I, pt 2, p. 126): '*Stout*' is no easy word, nor of much fitness for the mouth of a lady; whose sentence is very perfect with '*stoop*,' and her word necessary to introduce with propriety her own stooping and the stooping she insists on from 'kings'; the emphatical word in it is the word before '*stoop*.'—[J. H. Voss, one of the early German translators of Shakespeare, and whose work was issued in 1822, provided for his readers a select number of notes elucidating the English idioms which he was unable to give directly in his own language. For the most part the notes are short translations of the earlier English commentators; but at other times Voss waxes bold and fearlessly ventures into the dangerous domain of conjectural emendation, doubly perilous for a foreigner dealing with Elizabethan English. Voss's attempt for the present passage is a notable example; he says: 'We might here read "grief is proud and makes his *owner* stoop." The two kings have laid pressing grief upon Constance (have downed Constance); but the pride in grief shall cast under foot these downers themselves. If only the existence of a substantive "*downer*" might be proved.'—Voss's implied wish has not yet been fulfilled; even examples of the verbal form of 'down' in the sense to *put down* are not common until much later than the sixteenth century.—ED.]—KNIGHT: The meaning of the passage appears to us,

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briefly, thus: Constance refuses to go with Salisbury to the kings—she will instruct her sorrows to be proud; for grief is proud in spirit, even while it bows down the body of its owner. The commentators substituted the ridiculous word *stout* because they received 'stoop' in the sense of submission. Constance continues the fine image throughout her speech: 'To me and to the state of my great grief Let kings assemble'; here grief is 'proud.' 'Here I and sorrows sit'; here grief 'makes his owner stoop,' and leaves the physical power 'no supporter but the huge firm earth.' A valued friend, for whose opinion we have the highest regard, has no doubt that 'stoop' is the word, but that the meaning is, makes its owner stoop to it—grief. He thinks that the 'and' joins and assimilates the two clauses of the sentence, instead of contrasting them. At any rate, we cannot but choose to abide by the restoration [of the Folio text].—J. MITFORD (*Gentleman's Magazine*, Aug., 1844): *Stout* is an emendation of Sir T. Hanmer's, approved by Johnson and Monck Mason, and received into the text, which in the old copy is, 'and makes its owner stoop.' Why 'its' should be altered to *his* we cannot see; we also doubt Hanmer's alteration, which is too distant from the original to be at once admitted. We would read, 'For grief is proud, and makes its owners too'; only leaving one redundant letter, *p*; *owners too* was easily corrupted into 'owner stoop,' or it might be *owners so*.—[On the authority of Dyce (ed. ii.) I assign this and other notes on the text of *King John* in this number of the *Gentleman's Magazine* to John Mitford; the article entitled *Conjectural Emendations of the Text of Shakespeare* is unsigned; but Dyce was Mitford's literary executor and doubtless had some substantial evidence whereon to base his assertion. The Cambridge Edd., without locating these notes, also assign all of the conjectural readings to John Mitford.—Ed.]—COLLIER: The old and sufficiently intelligible reading has been misunderstood by most modern editors [see *Text. Notes*]. The meaning seems to be that grief (which the Poet personifies) is proud even while he compels his owner to stoop, as Constance did to the earth, to receive the homage of monarchs. [In his second ed. Collier adds to this:] She stooped to the earth in her pride, and was, in fact, the more proud by this act of seeming condescension.—DELIUS: Grief is personified as overbearing and forcing those who own it to submit; it presses her in its pride to the ground so that she also can do nothing but obey its commands. Constance thus furnishes the motive for her refusal to listen to the behest of kings, who should more fittingly come to her.—STAUNTON, who adopts Hanmer's reading, says: 'I must confess, despite the elaborate defence of the ancient reading by Malone, and its adoption by Messrs Collier and Knight, that 'stoop' appears to me entirely inconsistent both with the context and with the subsequent language and demeanour of Lady Constance before the Kings of France and England. Shakespeare, I conceive, intended to express the very natural sentiment that, grief is proud, and renders its possessor proud also; but wishing to avoid the repetition of *proud*, which had been introduced twice immediately before, he adopted a word, *stout*, which was commonly used in the same sense.—HUDSON: The meaning seems to be that *grief* is so *proud* that even in receiving the homage of kings its owner stoops or condescends.—R. G. WHITE: Those who have concluded that the passage is corrupt must surely have done so without sufficient examination of the context. Constance has just said, 'And leave those woes alone, which I alone Am bound to under-bear.' And two lines below she says: 'My grief's so great That no supporter but the huge firm Earth Can hold it up.' She means to represent her-

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self as bowed to the earth by her great sorrow; and she uses 'proud' in the double sense of *haughty*, which it still preserves, and of *great, swollen*, which it had in Shakespeare's time. The following passages afford almost needless illustration and support of this interpretation. 'When Octavia by the imploiment of Antonie . . . throws her selfe great with child, & as big with sorrowe, into the travaile of a most laboursome reconciliation.'—Daniel's *Letter from Octavia*, &c., The Argument, 1599. 'Wherein I may say they are a greate deale more fruitfeul than Hares, for they are reported to conceiue, to goe prowde, and to litter their leverets at one instaunt. But these were great with fearing before they conceiue it.'—Gosson's *Ephemerides of Phialo*, 1579, fol. 27; finally, in l. 25 *ante*, 'Like a proud river peering o'er his bounds.' 'His owner' is not a personification; nor should we read '*its* owner.' 'His' is used for *its*.—KEIGHTLEY (*Exp.*, 222): I see no need of Hanmer's change. We talk of a person being bowed to the earth with grief, and this is what the Poet meant. 'Owner' was used of one who simply had, as 'But like the owner of a foul disease.'—*Hamlet*, IV, i, 24.—ELZE (ap. ULRICI, *Sh.*, vol. i, p. 237): While '*stout*' is quite unobjectionable to the sense of the passage, at the same time it not only forms a disagreeable harmony with the foregoing word 'proud,' but is also feebly tautological. I think we should more likely read: '*none* makes his owner stoop.' Kings alone, says Constance, are in the position to make me stoop; I am royal as they are, and my grief is my throne. [To this note the editor, Ulrici, added: 'I should rather think that Sh. simply wrote, "makes his owner stop," to stop in the sense *make immoveable*. Constance means, she cannot go with Salisbury because her grief is too proud and her weariness so heavy that she cannot move.'—ED.]—C. & M. COWDEN CLARKE: We think that the mere word 'instruct' suffices to show that 'stoop' is the right word here. Constance, 'sick,' 'oppress'd with wrongs,' 'full of fears,' in 'vex'd spirits' that 'quake and tremble,' feels herself bowed down by grief, beat to the earth, sinking beneath the load of her sorrows and injuries, and may well say that she will teach them to be proud, to resist the pride of grief which makes her 'stoop' to its overpowering weight. She feels herself physically giving way under the load of the burden laid upon her; and with her rich imagination converts the earth to which she is compelled to 'stoop' into a 'supporter' and 'throne.'—Rev. JOHN HUNTER: We prefer the old reading, because we apprehend that 'his owner' denotes not the individual that is proud, but the king, lord, or master of that individual. Constance will not go to the kings, but will have the kings come to her. She immediately adds: 'To me and to the state of my great grief let kings assemble'; and in concluding her speech she says: 'Here (that is, on the ground) is my throne, let kings come bow to it.'—[It will be noticed that Voss, though rather indirectly, arrived at somewhat the same conclusion in his interpretation.—ED.]—FLEAY: That is, stoop to grief. I bow to my grief, let others (kings or otherwise) also bow to grief, who is embodied in me. Hanmer's reading is not required.—HERR, in answer to the foregoing laconic note by Fleay, says (p. 24): 'Constance does not say—nor is it implied—that "she bows to her grief," but summons kings to do so, as before a throne; nor does she say that she will, or that she intends to "stoop to her grief"; on the contrary, she invokes the aid of pride to sustain and instruct her how to combat the weaknesses of grief,—"to suffer and be strong,"—and to enable her to rise in proud and rebellious resistance to the depressing effects of grief or sorrow. She desires her grief to become proud

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in order that both may be firm, resistive, and unyielding. "Thou shalt, I will not go with thee." Here she is uncomplying, aggressive, and rebellious in a material sense, and she is determined that her grief shall likewise rise proud and hostile in a moral sense to oppose the ills of fortune or the machinations of her enemies. So far from her "stooping to grief" or aught else, a striking manifestation of her being proud is evinced in her haughty charge, "bid kings come bow." Herr then suggests that the most likely word selected by Shakespeare to express the conditions indicated is *stiff*, and quotes several passages from the Bible in illustration of the use of *stiff* in connection with pride as corroboration of his emendation.—MOBERLY: That is, Grief is a proud and stern master, who bows down every one who has to submit to him.—WRIGHT: The Authorized Version of *Proverbs*, xii, 25, is: 'Heaviness in the heart of man maketh it stoop,' and it might be thought that Shakespeare had this in his mind; but *King John* was written long before the Authorized Version appeared, and the earlier English versions have not the expression 'maketh it stoop.' While, however, the passage cannot be quoted as having suggested the expression, it contains the same idea and shows that Hammer's alteration arose from a misconception.—VAUGHAN (i, 39): I believe that 'stoop' is an error, but am not fully satisfied with *stout*. I propose for consideration: 'makes his own so too.' The speaker is giving a reason for instructing 'her sorrows to be proud.' And as her sorrows are 'her own sorrows,' it is reasonable to show that Grief, being proud, makes what is its own proud too. 'Owne so too' easily became 'owner stoop.'—PAGE: This passage has never been satisfactorily explained. Perhaps it means: I have to bow down to my grief; let others bend to it also. It subdues all who come under its influence. In the preceding line 'instruct' signifies *command, direct, order*, as in 'If thou dost as this instructs thee.'—*Lear*, V, iii, 29. The line then signifies: I will direct my grief to act according to its proud nature.—IVOR JOHN: There is evidently some corruption of the text here, and the context leads one to suspect 'stoop' and perhaps 'his owner.' All the suggested emendations wrest some meaning out of the passage, but not one of them carries conviction with it. Perhaps 'proud' is the corrupt word, which ought to be *poor* (as suggested by H. A. C., [*Text. Notes*]) or some such equivalent. This would make Constance say in effect: I will—in spite of my grief which is apt to bow me down and make me humble—be proud in my sorrow and make kings come to me.—MARSHALL: The meaning of this passage is tolerably plain in spite of the various efforts that have been made to amend it. Constance says she *will instruct her sorrows to be proud*; and adds that grief or sorrow is *proud*, and makes his owner, i. e., the person who owns the grief or sorrow, stoop beneath its weight. . . . The metaphor and the various ideas expressed are alike rather confused; but this is not unnatural, considering the agitation of the speaker, and is quite in keeping with the style of Shakespeare's earlier plays.—DEIGHTON: I think the text is sound. In strict logic, if grief is naturally proud, there would be no need to instruct her sorrows to be so; but the sense seems to be, that as grief is proud and makes those subject to it bow their heads, so here she will teach her sorrows to show themselves so proud that, in their magnitude, others, even kings, shall be compelled to pay homage to them. If there be corruption I should suppose it to be not in 'stoop,' but in 'proud,' which, caught from the line above, may have ousted some such word as *meek*.—MISS PORTER: It is, of course, King Grief that makes Constance 'stoop,' and she, being his subject, is his owner,

To me and to the state of my great greefe, 73 [70]
 Let kings affemble : for my greefe's so great,
 That no supporter but the huge firme earth 75
 Can hold it vp : here I and forrowes fit, [73]

73. *To me*] Ff. *To me*. Pope, Rowe,
 Cam.+ et cet.

75. *earth*] *earth* [throwing herself
 upon it. Cap.

76. *vp*] *up*. Wh. i, Ktly, Rlf, Neils.
sorrowes] *sorrow* Pope, +, Rann,
 Steev. Var. '03, '13, Sing. Dyce ii, iii,
 Huds. Coll. iii, Wh. i, Words. Neils.

the one who owns the sway, within her, of the mastery of Grief. Therefore she stoops, and Grief is proud, as she will instruct her 'sorrows' also to be. The point of the difference made by Shakespeare between the older Constance and the Constance of this play consists, in fact, in bowing her beneath the stroke of her grief first, and later rousing her against it. Here begins the first stir of her consciousness against submission to this blow of fate. She stoops, but refuses to obey the summons, and thus begins to instruct her 'sorrows' to assume the dignity of 'grief.'—[The simplest explanation of a passage as involved as this is ever the best, therefore let us accept that one which makes Constance, however illogically, say That she will not humble herself so far as to go to the kings, but will teach her sorrow to show more pride, because grief makes the one suffering from it humble, therefore the two kings must come to her. Such seems to be the consensus of opinion. I have but a very slight suggestion to offer—and with much diffidence—possibly the word 'owner' here is to be taken not in its usual sense of *possessor*, but *one who acknowledges or recognizes*, as in 'Two of these fellows you must know and own; this thing of darkness I acknowledge mine.'—*Tempest*, V, i, 275. With this meaning Constance says: The kings must acknowledge her grief, for Grief is proud and makes him who recognises it as grief, stoop or bow down before it.—Ed.]

72. *his*] CAMBRIDGE EDD. (*Note XV.*): In Boswell's edition (*Variorum*, 1821) the reading 'its owner' is derived from a misprint of Johnson, who quotes it as the reading of the old editions. Collier incorrectly attributes it to Malone.

73. *state*] That is, *throne, chair of state*. Compare: 'Our hostess keeps her state; but in best time We will require her welcome.'—*Macbeth*, III, iv, 5.

75. *no supporter but the . . . earth*] MALONE: Perhaps our Author here remembered the description of Elizabeth, widow of Edward IV, given in an old book that, I believe, he had read: 'The quene sat alone belowe on the russes, all desolate and dysmaied, whom the Archbisshop comforted in the best maner that he coulede.'—*Continuation of Hardyng's Chronicle*, 1543, [Fol. xlii; ed. Ellis, p. 480]. So also in a book already quoted [see note on II, i, 400] that Shakespeare appears to have read: 'All those things when I Joseph heard tydings of, I tare my head with my hand, and cast ashes upon my beard, sitting in great sorrow upon the ground.'—*History of the Latter Times of the Jewes Commonweale*. [Is not the custom of even greater antiquity than either of these citations? Compare: 'So they sate by him upon the grounde seuen dayes, and seuen nightes, and none spake a worde vnto him: for they sawe that the grieue was very great.'—*Job*, ii, 13 (*Geneva Vers.*).—Ed.]

76. *sorrowes*] CAPELL (I, pt ii, p. 126): [As] for the change of 'sorrows,' who perceives not in that a greater energy than in its singular—*sorrow*? and it is besides

Heere is my Throne, bid kings come bow to it.

77 [74]

77. *il.* *il.* Ff, Rowe, Pope. *il.* [sits down on the floor. Theob. Han. Warb. Johns. Var. '73. Coll. Dyce, Hal. Fle. *il.* [She sits on the ground. Exit Salisbury. Wh. i. *il.* [Throws herself on the ground. Var. '78 et cet.

a repeating of what the speaker throws out in l. 71; the change's classical air should be no argument for it in an author who made not classics his model.—M. MASON (*Comments*, etc., p. 156): A slight corruption has here destroyed a very beautiful image. There is no poetical reader that will not join with me in reading: 'Here I and sorrow's sit.'—[I am loath to be excluded from such goodly company as Mason indicates; but I fear I must exclaim with Touchstone, changing but the pronoun, 'Truly, I would the gods had made *me* poetical'; I do not understand his 'beautiful image.'—ED.]—MALONE (*Var.*, '85): I believe the author meant to personify *sorrow*, and wrote, 'here I and *Sorrow* sit'; which gives a more poetical image. The transcriber's ear might easily have deceived him, the two readings, when spoken, sounding exactly alike. Marlowe had before our Author introduced the same personage in his *Edward II*: 'While I am lodg'd within this cave of Care, Where Sorrow at my elbow still attends,' [ed. Dyce, vol. ii, p. 258.—In his own edition, five years later, Malone appended to the foregoing note: 'In this conjecture I had once great confidence; but a preceding line, "I will instruct my sorrows to be proud," now appears to me to render it somewhat disputable.'—Had Malone also, perhaps, not discovered that in this reading he had been anticipated by Pope? (see *Text. Notes*).—In regard to the personification of sorrow, suggested by Malone, Vaughan pertinently remarks (i, p. 39): 'If sorrow were a personality, surely the throne to be bowed to would not be that of Constance exclusively, but rather that of *Sorrow* alone, or with her.'—ED.]—WALKER (*Crit.*, i, 234): The interpolation of an *s* at the end of a word—generally, but not always, a noun substantive—is remarkably frequent in the Folio. Those who are conversant with the MSS of the Elizabethan age may perhaps be able to explain its origin. Were it not for the different degree of frequency with which it occurs in different parts of the Folio—being comparatively rare in the Comedies (except, perhaps, in *Winter's Tale*), appearing more frequently in the Histories, and becoming quite common in the Tragedies—I should be inclined to think it originated in some peculiarity of Shakespeare's handwriting. [Among others Walker quotes the present line as an example of this interpolation.]

77. Heere . . . to it] GILDON (p. 340): There is a considerable Part of the second Act lost of this Piece, it containing only two pages, which are so well adorn'd with the well-drawn passion of *Constance*,* that we are obliged to fortune that it is not lost with the rest. Her passion in the first Scene of the Third Act is likewise just and masterly, and well worthy our perusing with Care.—Shortly after the appearance of POPE's edition THEOBALD published his volume *Shakespeare Restored*, wherein he showed the many faults both of omission and commission in the work of his predecessor. In the *Appendix* (p. 159) Theobald says: 'The Editor (who tells us that in the oldest *Folio* Edition, where the *Acts* and *Scenes* are first distinguish'd, they were divided according as they play'd them, often where there was no pause in the action, or where they thought fit to make a breach in it) has sometimes taken care to regulate the *Shufflings* and *Transpositions* of the *Scenes*, and rectify the injudicious Divisions of the *Acts*. But this part of Criticism does not display itself thro' the whole Work. I shall subjoin one Passage

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for example, in which he seems to have employ'd none of this skill in marking the division of an *Act*, viz., the end of the Second *Act* of *King John*. 'Tis true he errs here in following the old Copies . . . by contradicting them.' [Here follows a description of the situation at this point; and the quotation of ll. 73-77.] 'It is evident, I think, beyond contradiction, that *Constantia* [sic] here, in her despair, seats herself upon the Floor of the Stage. And can she be supposed immediately to rise again, only to *go off* and *end* the Act decently? And if she does not, how can the Act end here? There is but one other method for it; and that is, of the foremost *flat-scene* shutting her in from the sight of the audience, an Absurdity never once practised by Shakespeare. In the very next scene which follows, and stands as the *first* Scene of the *Third* Act, the Kings are introduc'd, and *Constance* is likewise upon the stage, and speaks within eight lines of the Scene's beginning. We must therefore either suppose an *Unity* of the *two* scenes, and that they come in to her so soon as she sits down on the Floor; or rather (which I think has been an Opinion of long standing) that an *intermediate* Scene or two have been lost, whereby we cannot now be certain how the Act ended; and that an *Hiatus in Manuscripto* ought to be mark'd to signify the imperfection.'—Pope (ed. ii.) appended to his last volume a list of *Various Readings, Guesses, &c.*, which was in reality an attempt to answer many of the accusations of carelessness made by Theobald. The sarcastic sneer is evident in nearly all of Pope's comments, particularly so in that dealing with the foregoing, where he says: 'He thinks this Act ends wrong, and that some Scene follow'd which is lost. . . . It seems to be so, and it were to be wish'd the Restorer could supply it.'—To this challenge Theobald, in his edition, thus replied: 'To deserve this great man's thanks I'll venture at the task; and hope to convince my readers that nothing is lost; but that I have supplied the suspected chasm only by rectifying the division of the Acts. Upon looking a little more narrowly into the constitution of the play, I am satisfied that the third Act ought to begin with that scene which has hitherto been accounted the last of the second Act; and my reasons for it are these: The match being concluded, in the scene before that, betwixt the Dauphin and Blanch, a messenger is sent for Lady Constance to King Philip's tent, for her to come to Saint Mary's church to the solemnity. The princes all go out as to the marriage; and the Bastard staying a little behind, to descant on interest and commodity, very properly ends the Act. The next scene then, in the French king's tent, brings us Salisbury delivering his message to Constance, who, refusing to go to the solemnity, sets herself down on the floor. The whole train returning from the church to the French king's pavilion, Philip expresses such satisfaction on occasion of the happy solemnity of that day that Constance rises from the floor, and joins in the scene by entering her protest against their joy, and cursing the business of the day. Thus, I conceive, the scenes are fully continued and there is no chasm in the action, but a proper interval made both for Salisbury's coming to Lady Constance, and for the solemnization of the marriage. Besides, as Faulconbridge is evidently the Poet's favourite character, it was very well judged to close the Act with his soliloquy.'—'This whole note,' says JOHNSON, 'seems judicious enough; but Mr Theobald forgets that there were, in Shakespeare's time, no moveable scenes in common play-houses.'—Did Johnson forget, however, that this was an expedient which Theobald particularly declared absurd and one of which he did not accuse Shakespeare?—STEEVEN's love of mischief, I think, prompted him to ask: If there were no scenes

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capable of being shifted, why did Shakespeare himself mention shifting scenes, as in *Henry V: Chorus*, Act II: 'Unto Southampton do we shift our scene.' Steevens must have known that Johnson was quite correct; but the subject of moveable scenery is one which concerns the general history of the Stage, and is not in any way germane to the present discussion.—MALONE declares Theobald's division and rearrangement 'is certainly right.'—R. G. WHITE strongly condemns Theobald's change, and makes this scene the second of Act II. In explanation he says: 'Theobald's notion, that to end the Act decently Constance must rise and go off the stage, is as little worth attention as his remark about the "flat scene." In Shakespeare's day there were no flat scenes; and that the curtain should fall upon Constance as, drawing her boy to her breast, she seats herself upon the ground, will certainly be considered by stage-managers and dramatic critics not only a "decent," but a very impressive manner of using the situation and closing the Scene. In the phraseology of the modern stage it presents a very fine tableau.' 'With regard to the "chasm in the action," and the "proper interval" for Salisbury's "coming to Lady Constance," Theobald and his followers seem to have forgotten, first, the relative situation of places and personages, and next, when a King sends an Earl to bid a Princess to a royal marriage, at least time enough is to be allowed for the messenger to perform his office and return. The Kings, just at the gate of Angiers, are about to go, in such "unprepared pomp" "as haste will suffer" to St Mary's chapel, to celebrate the marriage; a "speedy messenger" is required to summon Constance to the ceremony, and the Earl of Salisbury undertakes the office. He has only to go to the French King's tent, just outside the walls of the town; and he leaves the gates at the same time that the royal parties enter them. The Bastard's soliloquy gives him time to reach the French King's tent, and there, at the opening of the next scene, we find him, having, as we learn from Constance's exclamations, just delivered his message. She refuses to be present at the marriage and sits enthroned in sorrow upon the ground. Salisbury returns with her answer; the preparation for the marriage and the ceremony itself take place between the Acts, without her presence; and the third Act opens with the entrance of the newly allied Kings and the newly married pair,—Philip naturally being host in his own land, and introducing his daughter-in-law to his pavilion, where, of course, the moody Constance is found with Arthur. But, according to Theobald's disarrangement of the order of the original copy, at the very time when Salisbury delivers his message to Constance, summoning her to the solemnization of the marriage, the ceremony has already taken place; and she has hardly refused to be present at it when the royal trains enter the tent, which Salisbury has little more than reached, although since he left them they have made some hasty preparation for the marriage, gone to Saint Mary's Chapel in the town, had the ceremony performed, and come thence to the very place whither their "hasty messenger" was sent! Theobald might know no better than this, but Salisbury did; for his last speech, when Constance tells him to return without her, and before she sits upon the ground, is, "Pardon me, madam, I may not go without you to the Kings"; which shows his consciousness that the ceremony awaited his return, and which is made ridiculous by the immediate entrance of Philip with Blanch as his daughter-in-law. The interval between the Acts is necessary, as Theobald remarks, for the solemnization of the marriage, but clearly not for Salisbury's coming to Constance; and the marriage takes place

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between the Acts according to either arrangement. It is noteworthy that although the *exits* at the ends of Acts and scenes are marked with particular care in the Folio, none is directed after Constance's last speech in this scene; which supports the belief that on Shakespeare's stage the curtain fell as she sat upon the ground. With the third Act, too, according to the original division, comes in a new element of dramatic interest: the power of Rome in the person of Pandulph appears upon the scene, which hitherto has been entirely occupied by the conflicting interests of France and England, John and Arthur. A break in the action is therefore required by that unity of dramatic interest, which seems to have been the great principle upon which Shakespeare constructed his dramas. Neither history nor the old *King John* aids us in determining this question. For no such events as those which occupy the second Act of this play and the first scene of the third Act took place; Blanch having been espoused in England and brought solemnly over to France to be married, and Pandulph not having been appointed legate until five years after the espousals. In the old play Constance and Arthur are present when the Citizen of Angiers proposes the marriage; and they remain on the stage during its solemnization. This noble scene, unsurpassed in Dramatic literature, is in its action no less than its poetry entirely Shakespeare's.—[White's 'falling curtain' is, I think, quite as open to serious objection as the 'flat-scene' of Theobald; and a detailed discussion of the one quite as inappropriate as the other at the present time. The following short extract from Lawrence's excellent volume, *The Elizabethan Playhouse*, p. 121, is, however, to the point: 'At what period the normal ascending curtain of today first came into use in the English theater it would be difficult to say. Before one has examined all the pros and cons one is inclined to jump to the conclusion that the period synchronised with the introduction and regular employment of scenery, say somewhere about 1664. But the cautious investigator, confronted by disturbing data, will hesitate to advance an opinion. There is some reason to believe that the double curtains, pulling up on either side, were the first employed in the English scenic theater and that the principle obtained until at least the second decade of the eighteenth century.'—ED.]—FLEAY (*Introd.*, p. 12): This play is one of those in which the Folio gives us the division in use at that date. One heading has, however, dropped out (*Actus Secundus: Scena Prima*), and hence Act II, scene ii. is headed only *Actus Secundus*. That the second Act should consist only of seventy-four lines is palpably absurd. The probability is that the second Act has been greatly abridged for stage purposes; and hence arose a confusion in the manuscript as to where the new second Act should begin. Various methods have been proposed to set this right. My own differs from any other. I have Grant While's authority for not admitting Theobald's unjustifiable interference with the Folio text as to the commencement of Act III, but he follows the multitude in reducing Act I. to 270 lines, and crowding the French scenes into the second Act. This is not like Shakespeare: he cared nothing for change of place during an act; the unity of subject is the only one to guide us. The division as I have given the Acts falls thus: I. The Embassy of Chatillon. II. War and Peace. III. The Rupture through Pandulph. IV. The Rebellion of the Barons (on account of Arthur). V. The invasion; French treachery (revealed by Melun), and John's death. [Fleay thus makes the Folio's Act I, scene ii. into I, ii. and II, i. The Act II. of the Folio, the present scene, is thus with Fleay Act II, scene ii.—ED.]—Miss PORTER regards Theobald's division

Actus Tertius, Scæna prima.

Enter King Iohn, France, Dolphin, Blanch, Elinor, Philip, Austria, Constance.

Fran. 'Tis true (faire daughter) and this blessed day, [75]
 Euer in *France* shall be kept festiuall: 5
 To solemnize this day the glorious funne
 Stayes in his courfe, and playes the Alchymist, 7 [78]

1. Actus...prima.] Ff. ACT III,
 SCENE I. Rowe, Pope, Wh. i, Fle. ACT
 III, SCENE II. Han. Warb. Johns.
 Scene continued, Theob. et cet.

2. Enter...] The Same. Constance
 and Arthur. Enter, from the mar-
 riage,... Wh. i.

France,...Philip,...] Ff. King Philip,
 Lewis, Blanch, Elinor, Faulconbridge,
 and,... Theob. Warb. Varr. Rann. Flour-
 ish. Enter the two kings, and their
 Train; Blanch, Lewis, Elinor, Bastard,
 and... Cap. King Philip, Lewis, Blanch,

Elinor, Philip the Bastard... Rowe et
 cet.

3. Constance] Om. Theob. Han.
 Warb. Johns. Var. '73, '78, '85. and
 attendants. Mal. et seq.

4. Fran.] K. Philip. Rowe (through-
 out).

(faire daughter)] fair daughter;
 Rowe et seq.

7. Alchymist] alchemist Steev. Var.
 '03, '13, Sing. Knt, Dyce, Hal. Ktly,
 Huds. Cam.+ , Words. Neils. Craig.

as questionable and suggests the following scenic arrangement to obviate a change of scene: 'Constance's tent may be placed on the ground of the battle-field in front of an exit, at the rear of the fore-stage. For this scene it is thrown wide open and placed on the slanting rise at the rear, so that the audience may see her withdraw within when she dismisses Salisbury; and see her "stoop" to the earth and sit there prone, crouching on her haunches, in the dignity of her sorrows, disobeying the royal summons. Only Arthur, with a double fitness, is with her, to draw down the foreflap of the tent upon her woe, and thus Shakespeare has cleared his stage while bowing, himself, before the imperious sorrows of the royal mother. This arrangement demands the striking out of the present Act division, and the transposition of the preceding *Scæna Secunda* and the present *Actus Secundus*. The righting of a mere misprint of transposition is all that is necessary to give us the arrangement obviously intended by the Folio division.'

1. Actus Tertius, Scæna prima] The majority of editors have followed Theobald's arrangement and made this but a continuation of the preceding scene; therefore to facilitate reference the line numbers as given in the *Globe* Edition are here placed in brackets in addition to the number as in the Folio; in all cases, however, the latter are used both in the *Commentary* and the *Text. Notes*.—Ed.

3. Constance] FLEAY (*Chron. of Eng. Drama*, ii, 199): [In the Folio stage direction] Salisbury and Arthur are not on the stage, as the modern editors, with one exception, have them. I am the exception, and deserve praise for my courage, or blame for my rashness, in adhering to the version of Shakespeare's fellows.

6, 7. the . . . sunne Stayes in his course] Miss E. PHIPSON (*Sh. Soc. Trans.*, 1887-92, p. 352): To men accustomed to think that this earth was the centre of the universe, and that the planets rolled in their spheres for no other purpose

Turning with splendor of his precious eye 8
 The meager cloddy earth to glittering gold: [80]
 The yearely courfe that brings this day about, 10
 Shall neuer see it, but a holy day.

Const. A wicked day, and not a holy day.
 What hath this day deferu'd? what hath it done,
 That it in golden letters should be fet 14 [85]

- | | |
|------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|
| 9. <i>glittering</i>] <i>glitt'ring</i> Rowe ii, Pope, Cap.
+. | 12. <i>a holy</i>] <i>an holy</i> Theob. Warb. |
| 11, 12. <i>holy day</i>] <i>Holy-day</i> F. <i>holi-</i> Johns.
<i>day</i> Cam. +, Del. Words. Neils. Craig. | <i>day.</i>] Ff, Rowe. <i>day</i> :— Cap. |
| 12. <i>A...day.</i>] Om. Pope. | <i>day.</i> —[Rising] Theob. et cet. |
| <i>wicked day.</i>] <i>wicked day</i> , [rising] | 14. <i>letters</i>] <i>letter</i> Warb. Johns. |

than to give light and beauty to this all-important orb, there was no difficulty in supposing that the lives and fortunes of the dwellers on this planet were a subject of interest to the heavenly bodies. It was a beautiful, if unscientific, theory that in important crises of human affairs the sun or moon should stand still for a while to watch or aid the progress of events. If this theory somewhat diminished the dignity of the heavens it certainly had the effect of adding to the glory of man; moreover, it served Shakespeare's purpose in this way to connect the outer world with the physical and mental condition of his characters. [Miss Phipson, in support of this, quotes the present passage, and also: '—the air, which but for vacancy Had gone to gaze on Cleopatra too, And made a gap in nature.'—*Ant. & Cleo.*, II, ii, 221; likewise from *Rom. & Jul.*: 'A glooming peace this morning with it brings; The sun for sorrow will not show his head.'—V, iii, 305. Compare, V, v, 3–6 below.—ED.]—T. CARTER (*Sh. & Holy Scrip.*, p. 207) compares for this idea: 'So the sunne abode in the middes of the heaven, and hasted not to goe downe for a whole day. And there was no day like that before it, nor after it, that the Lord heard the voyce of a man: for the Lord fought for Israel.'—*Joshua*, x, 13 (*Genevan Vers.*).

7. *playes the Alchymist*] STEEVENS: Milton has borrowed this thought: '—Rivers run Potable gold, when with one virtuous touch Th' Arch-chemic sun so far from us remote Produces with terrestrial humor mixt Here in the dark so many precious things.'—*Paradise Lost*, Bk iii, [l. 609].—MALONE: So in our Author's xxxiii. *Sonnet*: 'Gilding pale streams with heavenly alchymy.'—MARSHALL, in reference to this last comparison by Malone, says: 'It is always interesting to mark any similarity of expression between the Sonnets and the earlier plays, in view of the theory that the Sonnets were written by Shakespeare when young; this is, certainly, a remarkable one.'

9. *meager*] DEIGHTON: In *Mer. of Ven.*, III, ii, 104, 'meagre lead,' the colour of which is much the same as that of earth, is mentioned in connection with 'gaudy gold'; but the meaning of 'meagre' is *scanty*, *barren*, and both there and here the contrast is rather between poverty and richness, than between the dulness and brightness of colour.

14. *golden letters*] IVOR JOHN: Probably a reference to the 'golden number' used in calculating the feast days of the Church.—[DEIGHTON queries, also, whether there be not here an allusion to the Dominical Letter and the Golden Number.

Among the high tides in the Kalender? 15 [86]
 Nay, rather turne this day out of the weeke,
 This day of shame, oppression, periury.
 Or if it must stand still, let wiues with childe
 Pray that their burthens may not fall this day, [90]
 Left that their hopes prodigiouly be croft: 20
 But (on this day) let Sea-men feare no wracke, [92]

16. *rather*] Ff, Rowe, Pope, +, Dyce, Cam. +, Fle. Craig. *rather*, Cap. et cet.

17-24. *This day...change.*] Om. Dono.

18, 19. *Or...Pray*] Ff, Rowe, Pope, Han. Coll. ii, iii, Wh. i. *Or...Pray*, Theob. Warb. Johns. Cap. Varr. Mal. Rann, Steev. Varr. Sing. Knt. *Or...Pray*, Coll. i, Del. *Or...Pray* Dyce, Hal. Ktly, Sta. Huds. Cam. +, Fle. Words. Neils. Craig.

19. *burthens*] *burdens* Steev. Varr. Sing. Knt, Coll. Dyce, Hal.

20. *croft*] *cross'd*: Mal. et seq. (*cross'd*. Ktly).

21. *But (on this day)*] F₃F₄. (*But on this day*) F₂. *But, on this day*, Rowe i, Theob. Hal. *But on this day*, Rowe ii, Warb. Johns. Cap. Varr. Mal. Rann, Steev. Varr. Sing. Knt, Coll. i, ii, Huds. i, Wh. i. *Except on this day*, Pope, Han. *But on this day* Dyce, Ktly, Sta. Cam. +, Del. Coll. iii, Fle. Huds. ii, Words. Neils. Craig.

I think it is, however, more likely that this refers to the old custom of printing, in the Church calendar, the Saint's days and Holidays in red letters; the terms *red* and *gold* were nearly synonymous, many examples of which might be furnished, as one which seems peculiarly applicable compare: 'My red dominical, my golden letter.'—*Love's Labor's Lost*, V, ii, 44. See also note on I, ii, 342 above.—ED.]

15. *high tides*] STEEVENS: That is, solemn seasons, times to be observed above others.—MALONE (*Supplemental Obs.*, i, 168): I do not suppose that the Poet used 'high tides' as synonymous to *solemn seasons*. The meaning, I apprehend, is, Why should this day be set down in the calendar, in golden letters, among the *high tides* and other remarkable occurrences, which are distinguished by a special mark? The 'high tides' are marked in every almanac.—DAVIES (*Dram. Miscell.*, i, 37): Mr Malone did not reflect that 'high tides' bear a very different meaning from his intention. They are marks of ruin and desolation, not of prosperity and festivity; and, I believe, are oftener found in chronological tables than in the rubric of a calendar. [As Malone did not repeat the foregoing note in any subsequent edition, it may be presumed that he felt the force of this rebuke by Davies and accepted Steevens's explanation.—ED.]

16. *turne this day . . . weeke*] UPTON (*Crit. Obs.*, ed. ii, p. 224): In allusion to *Job*, iii, 3: 'Let the day perish,' &c. And v. 6: 'Let it not be joined unto the days of the year, let it not come into the number of the months.'—[Other later commentators, notably, Wordsworth, Carter, Eaton, and Wright, have called attention to the similarity in thought contained in these two passages.—ED.]—MALONE: Compare *Macbeth*: 'Let this pernicious hour Stand aye accursed in the calendar!'—IV, i, 133.

20. *prodigiouly be croft*] STEEVENS: That is, be disappointed by the production of a prodigy, a monster. So, in *Mid. N. Dream*, 'Nor mark prodigious such as are Despised in nativity.'—[V, i, 419. Compare also l. 48, preceding scene.]

21. *But (on this day)*] JOHNSON: That is, *except on this day*. [For other examples see, if needful, ABBOTT, § 128.]

No bargaines breake that are not this day made; 22 [93]
 This day all things begun, come to ill end,
 Yea, faith it felfe to hollow falshood change. [95]

Fra. By heauen Lady, you shall haue no caufe 25
 To curfe the faire proceedings of this day:
 Haue I not pawn'd to you my Maiefty?

Const. You haue beguil'd me with a counterfeit
 Resembling Maiefty, which being touch'd and tride, [100]
 Proues valuelesse: you are forsworne, forsworne, 30
 You came in Armes to spill mine enemies blood, [102]

23. *This day*] *This day*, Theob. et seq.
come] *came* Pope.

24. *it selfe*] *it self*, F₃F₄, Rowe. *itself*
 Warb. et seq.

change] *chang'd*. Pope. *changel*
 Theob. et seq.

25. *heauen*] *Heav'n* Rowe.

29. *Maiefty, which*] Ff, Rowe, Pope.
majesty, which, Theob. Han. Warb.
 Johns. Coll. Cam.+, Del. Neils. *maj-*
esty; which Var. '85. *majesty; which*,
 Cap. et cet.

being] Om. Pope, +.

29. *touch'd and*] Om. Dono.

tride] *try'd* F₃F₄. *tried* Steev.

30. *valuelesse*] *valueless*. Coll. Wh. i,
 Ktly, Sta. Del. Fle. Dono. Neils.

forsworne] Ff, Rowe i, Warb.
 Johns. *forsworn*. Rowe ii, Pope, Theob.
 Han. *forsworn!* Var. '73, Neils. *for-*
sworn; Cap. et cet.

31. *mine*] *my* F₄, Rowe.
enemies] Ff, Rowe, Pope, +.
enemy's Var. '85. *enemies'* Cap. et cet.
bloud] *blood* F₃F₄.

22. No bargaines breake] STEEVENS: In the ancient almanacs (several of which I have in my possession) the days supposed to be favorable or unfavorable to bargains are distinguished among a number of other particulars of the like importance.—[Steevens then gives several examples from later plays wherein allusion is made to this custom of the ancient almanac makers. This feature was continued even down to the eighteenth century, notably in those almanacs issued by Coley, entitled *The Starry Messenger*. See an interesting article on this subject by Thomas Wright in *Macmillan's Magazine*, Jan., 1863, p. 161.—Ed.]

28. a counterfeit] MALONE: That is, a false coin. A 'counterfeit' formerly signified also a *portrait*. A representation of the king being usually impressed on his coin, the word seems to be here used equivocally.

29. touch'd and tride] STEEVENS: 'Being touch'd' signifies, having the *touch-stone* applied to it. The two last words, 'and tried,' which create a redundancy of measure, should, as Mr Ritson observes, be omitted.—[For this observation of Ritson I regret that I am unable to give any reference other than Steevens, in whose ed. 1793 it appears for the first time.—WALKER (*Vers.*, 174), with the same end in view—mending the irregularity of the metre—declares that 'majesty' is here to be pronounced as a dissyllable—that is, *maj-ty* or *mashly*.—Ed.]

30. forsworne, forsworne] C. & M. COWDEN CLARKE (*Sh. Key*, p. 629) call attention to the 'remarkable abundance of passages with repeated similar words in this play.' See ll. 36, 41, and 43 below. I think we might go even further in saying that such repetitions are peculiarly characteristic of Constance; of the nine passages quoted by the Cowden-Clarks, seven are from speeches by Constance. See III, iii, 24, 29, 63.—Ed.

But now in Armes, you strengthen it with yours. 32 [103]

The grappling vigor, and rough frowne of Warre

Is cold in amitie, and painted peace, 34 [105]

32. *yours*.] Ff, Rowe, Pope, +, Ktly, 34. *in amitie*] *inanity* J. Beale (N. & Sta. Fle. Rlfe, Neils. *yours*; Cap. et cet. Q., 4 Nov., 1871, p. 384). *inanity* Crowdown (Ib., p. 504).
34. *cold*] *cool'd* Han. *clad* Cap. *painted*] *faint* in Coll. iii. (MS.).
Rann.

31, 32. in Armes . . . in Armes] JOHNSON: I am afraid here is a clinch intended: 'You came *in war* to destroy my enemies, but now you strengthen them *in embraces*.'—W. W. LLOYD (*Athenæum*, Aug. 24, 1878, p. 240): Johnson's note is, at least, an admission of a certain hesitation about the line as expressive of a continued warlike attitude, and thus contradictory to the antithesis between peace and war in the next two lines. It is the conviction that the antithesis of the last two lines is intended to strengthen that of the two preceding, which suggests to me this correction: 'But now *unarm'd* you strengthen it,' etc. This correction implies that the kings and their attendants, who, in the previous scene, at the end of the second Act, were in the warlike equipment befitting an impending conflict in the field, make their appearance in the present scene, on their return from the marriage ceremony, which reconciled them, not merely in the meeds of peace, but even in something of the appropriate bedizenment of the festive occasion. The value of such a contrast to the previous scene even theatrically, and still more to the misery of Constance, who has thrown herself on the ground in a rage of pride and grief and obstinacy just as the wedding train comes in, is manifest, and that it was not neglected by the Author is quite borne out by the general context. . . . We have to assume that the transliteration by the reader or compositor involved a substitution of 'in arms' for *unarmed*, as the word is spelt elsewhere in the Folio. But such an error is moderate enough for printers of any time; it is too familiar to many how the occurrence of *unarm'd* exactly below so similar a combination as 'in arms' in the previous line would be likely to invite confusion. Be it frankly admitted that in this case the received reading does not make nonsense, especially if care be taken not to throw emphatic stress upon 'arms' in either line. But assuredly we help ourselves so to a halting antithesis: 'You came in arms to spill mine enemies blood; But now in arms you strengthen it with yours.' As against this, the contention is that Shakespeare wrote: 'You came in arms to spill mine enemies blood; But now unarm'd you strengthen it with yours.' And so I leave the case, and so it stands for judgment.

34. *cold* in amitie . . . painted peace] CAPELL (I, pt ii, p. 126): 'Cold,' the former reading for *clad*, cannot be predicated of either the 'vigour' or 'frown' of war without the greatest absurdity; nor is the absurdity lessen'd by the Oxford editor's [Hanmer's]—*cool'd*. It is apparently the speaker's intention to contrast the war she had seen with what she sees now; and she could not more effectually do it than by attiring (poetically) the late frowning and vigorous war in the soft habits of peace and friendship; 'painted' is peculiarly happy, as including the idea of gawdiness and hypocrisy jointly; it is therefore emphatical.—COLLIER (*Notes*, etc., p. 203): Why should the epithet 'painted' be applied to peace? What propriety is there in it, unless we can suppose it used to indicate hollowness and falsehood? The correction in the margin of the Folio, 1632, shows that the ear of the scribe misled him: Constance is referring to the friendship just established

And our oppreffion hath made vp this league:

35 [106]

35. *hath*] *had* F.

Dyce, Hal. Wh. Ktly, Cam.+, Del.

league:] *league*. Pope, Han. Coll.

Words. Neils. Craig.

between France and England, to the ruin of her hopes, and remarks: 'The grappling vigour, and rough frown of war, Is cold in amity, and *faint in peace*.'—SINGER (*Sh. Vindicated*, p. 85): Now it appears to me that there is no reason to doubt the integrity of the old text, nor has it ever before been doubted. Constance upbraids Philip with having 'beguil'd her with a counterfeit.' He came in arms to spill her enemies' blood, but now his warlike help against John is cooled down into a league with him,—the rough collision of war to the smooth or 'painted' courtesies of peace. But if any change should be thought advisable it would not be the substitution of the Corrector—'*faint in peace*'—but '*feigns a peace*.' The old reading, being perfectly intelligible, should not, however, be disturbed.—STAUNTON: The ingenious annotator of Mr Collier's Folio would read: '*faint in peace*'; but if any alteration be required, of which I am by no means certain, it should be simply to read *coil'd* for 'cold.' The meaning seems to be: The vigorous arms are coil'd in amity, and grim-visaged war become a smooth-faced peace.—C. & M. COWDEN CLARKE: This line appears to us to be a continuation of the figurative allusion to a portrait or picture; and that the whole phrase means, 'the contentious vigour of appearance, and threatening warlike visage with which you came here on our behalf is now turned into a lifeless pretence of amity and simulated peace.'—C. M. CHARNOCK (1871, *N. & Q.*, IV, viii, 220): Mr Collier says: 'Why should the epithet "painted" be applied to peace?' . . . I take it that 'painted' is here used figuratively. Compare *Hamlet*: 'Is not more ugly to the thing that helps it, Than is my deed to my most painted word.'—III, i, 53.—ELZE (*Notes*, etc., 2nd Series, p. 58): Mr Collier's MS. Corrector, whoever he may have been, has rightly felt the want of symmetrical agreement between the two clauses of the second line, but the remedy by which he has meant to restore it seems to be wrong. I rather incline to the belief that Shakespeare wrote: '*Is scolding amity and painted peace*.' Constance reproaches King Philip with perjury, and denounces his warlike preparations as a sham; they are, she says, not more dreadful than amity, which scolds a friend, or peace which is painted to look like war. The required harmony of the sentence is thus very naturally recovered; and I need not dwell on the easy misapprehension by which the words *Is scolding*, particularly when spoken, can be transmuted into '*Is cold in*.'—[The foregoing note, with a few slight verbal changes, appeared first in a communication by Elze to the *Athenæum*, June 22, 1867, and was later included by him among his notes contributed to the German Shakespeare Society's ed. of the Schlegel-Tieck translation, under the editorship of Ulrici, in that same year. As this volume of *Notes*, 2nd Series, appeared in 1880, it may therefore, I think, be taken as the final form in which he wished it to appear.—ED.]—VAUGHAN (i, 40): Capell alters 'cold' to *clad*; but this does not imply change in the essence of the matter which is changed, and 'frowns and grapples' are not objects which require clothing or allow of it. I propose with confidence: '*Is clos'd in amity*,' etc. '*Closed*' is *ended*, and there is therein a strong tinge, too, of the same sense which is predominant in a passage in *Jul. Cæs.*, 'To close In terms of friendship with thine enemies,' III, i, 202, where it seems to be applied to circumstances very like those which the Poet now describes. . . . The loss of a single letter and the transposition of a single letter effected the corruption of *clos'd* into 'cold.'

Arme, arme, you heauens, against these periur'd Kings, 36 [107]
 A widdow cries, be husband to me (heauens)
 Let not the howres of this vngodly day
 Weare out the daies in Peace; but ere Sun-set, [110]
 Set armed discord 'twixt these periur'd Kings, 40

36. you heauens] you Heav'ns Rowe.
 ye heav'ns Pope, +. (ye heavens Var.
 '73).

Kings,] kings! Cap. et seq.

37. cries,] cries; Cap. et seq.

me (heavens)] Ff. me, Heav'ns,

Rowe. me, heav'n! Pope, + (me, heaven!
 Var. '73). me, heavens, Fle. me, heav-

ens! Cap. et cet.

39. daies] day Theob. et seq.

Sun-set] sun set Fleay, Anon. ap.

Cam. ii.

40. armed] armed Dyce, Huds. ii,

Fle. Words.

Kings,] kings! Cap. et seq.

36. Arme, arme, you heauens] MATTHEWS (p. 98): [Constance's] later outbreaks are hysteric, even if they are the result of maternal devotion. She is superb in mother-love and eloquent in high-sounding words; but her temper is painfully shrewish and she revels in her opportunities for vehement protest. Her violence therefore detracts not a little from the pathos of her plight, and even from the appeal of her heartfelt plaints. Overdone as they seem to us now, her swelling invectives, excited by a natural emotion, must have been grateful to the boy-actor entrusted with the part (possibly the same youthful performer who was soon to be entrusted with Katherine in the *Taming of the Shrew*).—[Pleasant as this last conjecture may be in contemplation, I fear that the cold, hard facts of dates make it very unlikely. There was an interval of at least ten years between the first performance of *King John* at the Theatre in Shoreditch and *Tam. of Shr.* at the Globe; the company had likewise undergone many changes in personnel during that period—ED.]

37. A widdow cries] GREY (i, 283): An allusion to *Psalms* lxxviii, 5: 'He is father of the fatherless, and defendeth the cause of the widows.'—WATSON (p. 136): Compare: 'Ye shall not afflict any widow, or fatherless child; if thou afflict them in anywise, and they cry at all unto Me, I will surely hear their cry.'—*Exodus*, xxii, 22.—CARTER (p. 208) also quotes this passage from *Exodus*, and likewise the following from the Apocryphal book *Judith*: 'O God, O my God, heare me also a widow.'—xiv, 4. [Carter's design is to show that the many scriptural parallels throughout the plays prove a familiarity, on the part of Shakespeare, with the Genevan Version of 1560, rather than the Bishop's Bible of 1568.—ED.]

39. Sun-set] FLEAY reads 'sun set' on the ground that Shakespeare pronounces *súnset* always for the noun. 3 *Henry VI*: II, ii, 116, not by Shakespeare, has *sunsét* (noun). So has Chettle, *Death of Robert, Earl of Huntington*, [ed. Haz. Dods., viii,] p. 294.—ROLFE: Perhaps Fleay is right. The only other passages in which the noun occurs are *Sonnet* lxxiii, 6, and *Rom. & Jul.*, III, v, 127.—MARSHALL: I had altered 'sun-set' to *sun set* before I saw that Mr Fleay had made the same suggestion. In *Rom. & Jul.*, III, v, 127, 128: 'When the sun sets, the air doth drizzle dew; But for the sunset of my brother's son,' &c. There we have *sun sets* and the noun *sunset* coming close together, the accent being in the first case on *sets*, and in the second on *sun*. [Marshall also quotes the line from *Sonnet* lxxiii, already cited by Rolfe.]

40. Set armed discord] JOHNSON: Shakespeare makes this bitter curse effectual.

Heare me, Oh, heare me.

41 [112]

Aust. Lady Constance, peace.

Const. War, war, no peace, peace is to me a warre:

O Lymoges, O Austria, thou dost flame

That bloody [poyle: thou slaue, thou wretch, y coward, 45 [115]

41. *Heare me,*] *Hear me!* Coll. Sing.
ii, Wh. i, Ktly, Huds. Craig.

Oh, heare me.] Ff, Rowe i, Fle.
O, *hear me!* Cap. *Oh hear me!* Rowe ii.
et cet.

42. *peace.*] *peace!* Coll. Sing. ii, Dyce,
Hal. Wh. Ktly, Sta. Cam.+, Del.
Craig.

43. *War, war, no peace,*] Ff, Rowe,

Pope,+, Fle. *War! war! no peace!*
Var. '73 et cet.

44. *Lymoges,*] *Lymoges!* Var. '73 et
seq.

Austria,] F₂F₃, Cap. *Anfria,* F₄.
Austria! Pope et cet.

45. *coward,*] *coward!* Dyce, Hal. Cam.
+, Words. Neils. Craig.

43. War, war, no peace] BUCKNILL (*Mad-Folk*, etc., p. 276): When Constance, unobserved before, rises from the ground amidst the congratulating court, with the dignified and solemn denunciation of kingly treachery, one of the finest possible dramatic effects is produced with the simplest means. Her eloquence throughout this scene is magnificent. The interests even of kingdoms seem below its lofty aim. The truth of kings, and, as a minor term, the truth of all other men, is counterfeit. The invocation to the Heavens, that they should arm for her and be husband to her, and set discord betwixt these perjured kings, is the climax of eloquence. To Austria's entreaty, 'Lady Constance, peace,' she replies in utter forgetfulness of all miseries except her own: 'War! War! no peace!' No idea of the Pythoness, or of any woman inspired by good or evil influences, ever represented a more ecstatic state of eloquent emotion. The Poet's own representation of inspired insanity, Cassandra in *Troilus & Cressida*, is tame and indistinct in comparison: 'Cry Trojans cry! Lend me ten thousand eyes And I will fill them with prophetic tears.'—[II, ii, 101].

43. O Lymoges, O Austria] See note II, i, 8.—F. VICTOR-HUGO (iii, 460): This confusion of two historic characters, which is found also in the older play, was without doubt a tradition of the English stage, a popular tradition which, in attributing an odious rôle to a member of the house of Austria, authorized a number of hostile allusions to that perfidious enemy of England.

45. thou slaue, thou wretch] DAVIES (*Dram. Miscell.*, i, 37): This vehement charge of perfidy, cowardice, perjury, and every species of villainy, which is concluded with the most stinging reproach and contemptuous raillery, requires the utmost skill of the speaker. Mrs [Theophilus] Cibber's voice was so happily modulated by a most accurate ear that every maternal word in this uncommon burst of indignation was impressed so judiciously and harmoniously upon the audience that they could not refrain a loud and repeated testimony of their approbation. But part of the pleasure to be obtained from this scene must be owing to the corresponding behaviour of Austria; if he does not contribute to the general deception by feeling the reproaches of Constance, the vigour of the sentiments will be weakened, and the intention of the author disappointed. The character of Austria is very unamiable; and Mrs Cibber, when the play was first in rehearsal, could not easily prevail on Winstone to make Austria appear as odious to an audience as he ought. Winstone was an actor of singular skill in two or three parts:

Thou little valiant, great in villanie, 46 [116]
 Thou euer strong vpon the stronger side;
 Thou Fortunes Champion, that do'ft neuer fight
 But when her humourous Ladiship is by
 To teach thee safety: thou art periur'd too, 50 [120]
 And footh't vp greatneffe. What a foole art thou,
 A ramping foole, to brag, and stamp, and sweare,
 Vpon my partie: thou cold blooded slaue,
 Haft thou not spoke like thunder on my side?
 Beene fworne my Souldier, bidding me depend 55 [125]

- | | |
|--------------------------------------------------------|---------------------------------------------------------------|
| 46. <i>little valiant</i>] <i>little-valiant</i> Del. | 52. <i>and stamp</i>] <i>to stamp</i> F ₄ , Rowe, |
| <i>villanie</i> ,] Ff, Rowe, Pope, Han. | Pope, + (—Var. '73). |
| Fle. <i>villany</i> ! Theob. et cet. | 53. <i>partie</i> :] <i>party</i> ! Cap. et seq. |
| 47. <i>side</i> :] <i>side</i> ! Var. '73 et seq. | <i>cold blooded</i>] <i>cold-blooded</i> Rowe et |
| 48. <i>Fortunes</i>] <i>Fortune's</i> Rowe. | seq. |
| 50. <i>safety</i> :] Ff, Rowe, Pope, Han. | 54. <i>side</i> ?] <i>side</i> , Rowe, Pope, Han. |
| Fle. <i>safety</i> ! Theob. et cet. | Cam. +. |
| 51. <i>art</i>] <i>wert</i> Lettsom. Huds. ii. | 55. <i>Souldier</i> ,] Ff, Rowe, Pope, +, |
| 52. <i>foole</i> ,] <i>fool</i> ,—Hal. | Cam. +, Fle. Neils. <i>soldier</i> ? Cap. et cet. |

he was as honest and awkward a country booby in John Moody, in the *Provok'd Husband*, as the author designed him; and, in Ben Jonson's *Downright*, [*Every Man in his Humour*], he made an excellent grotesque picture of abrupt plain-dealing and unfashionable simplicity. . . . It was impossible for any man long to resist the persuasive manner of Mrs Cibber; Winstone fully answered her idea of Austria's character.

51. *sooth'st vp*] WRIGHT: That is, *flatterest*. Compare: 'You soothed not, therefore hurt not.'—*Coriol.*, II, ii, 77. 'Up' is emphatic, as in IV, iii, 142. See Holland's Plutarch, *Morals*, p. 86: 'These parasites (I say) whose toong (as one said verie well) will be walking so soone as men have washed their hands, and be readie to sit downe to meate, cogging and soothing up their good masters at everie word.'—[COLLIER quotes in illustration Lodge, *Fig for Momus*, 1595, 'To wink at follies and to sooth up sins.'—*Satire i.*; but this is not a parallel at all; 'sooth up' there means to *smooth* or *gloss over*, which it could not possibly mean here. (See CRAIGIE, *N. E. D.*, s. v. *soothe*, vb. 6 b.)—IVOR JOHN compares Greene, *Friar Bacon*, 1594: 'This is a fairing, gentle sir, indeed To soothe me up with such smooth flatterie.'—I, iii, 21, 22. A somewhat better illustration than that from Holland's Plutarch, as it is nearer the date of the present play.—ED.]

52. *ramping*] WRIGHT: 'Ramping' is suggested by the lion's skin which Austria wears, and is a proper epithet of the lion, in the sense of tearing, pawing. So in 3 *Henry VI.*: V, ii, 13: 'Under whose shade the ramping lion slept.'—IVOR JOHN: That is, *wildly gesticulating*. Cotgrave gives: '*Grimpement*: a climbing, crawling, creeping, ramping, running upwards'; and, '*Grimper*: to ramp.' 'Lion rampant' in heraldry ought therefore to mean a lion climbing, and this is just the attitude of the lion's 'rampant' given in Woodward and Burnett's *Heraldry*, i, plate xxi. It would require little imagination, however, to deem this the representation of a lion seeking whom he might devour, and there is no doubt that in this speech of Constance 'ramping' bears the meaning of rushing wildly about.

Vpon thy starres, thy fortune, and thy strength, 56 [126]
And dost thou now fall ouer to my foes?

Thou weare a Lyons hide, doff it for shame,
And hang a Calues skin on those recreant limbes.

Auf. O that a man should [peake those words to me. 60 [130]

Phil. And hang a Calues-skin on those recreant limbs

56. *strength,*] Fi, Cam., Fle. Neils.
strength? Rowe et cet.

57. *foes*] *foe* F.

58. *weare*] *wears* F. *wear'st* Rowe.
wear Pope et seq.

hide,] F. *hide?* F₂F₃, Rowe,
Pope. *hide*; Fle. *hide!* Theob. et cet.

59. *Calues skin*] *Calves-skin* F., Rowe,
Pope, +. *calf's-skin* Cap. et seq.

60. *should*] *would* Pope, +, Var. '78,
'85.

me.] *me!* Theob. et seq.

61, 62. *Phil. And...thy life.*] Om.
Dono.

61, 63. *Calues-skin*] F₂F₄, Rowe,
Pope, +. *Calves skin* F., Fle. *calf's-*
skin Cap. Var. '73 et seq.

59. *Calues skin*] Sir JOHN HAWKINS: When fools were kept for diversion in great families, they were distinguished by a calf's-skin coat, which had the buttons down the back; and this they wore that they might be known for fools, and escape the resentment of those whom they provoked with their waggeries. In a little penny book, entitled *The Birth, Life, and Death of John Franks, with the Pranks he played though a meer Fool*, mention is made in several places of a calf's-skin. In ch. x. of this book Jack is said to have made his appearance at his lord's table having then a new calf-skin red and white spotted. This fact will explain the sarcasm of Constance and Faulconbridge, who mean to call Austria a *fool*.—STEEVENS: I may add that the custom is still preserved in Ireland; and the fool, in any of the legends which the mummers act at Christmas, always appears in a calf's or cow's skin. [Steevens quotes four passages from the old play *Wily Beguiled*, wherein reference is made to a 'calf's skin' as the garb of the fool or jester.—ED.]—RITSON (*Remarks*, etc., p. 81): It does not appear that Constance means to call Austria a *fool*, as Sir John Hawkins would have it; but she certainly means to call him a *coward*, and to tell him that *calf's skin* would suit his 'recreant limbs' better than a lion's. They still say of a dastardly person that he is a *calf-hearted fellow*; and a run-away schoolboy is usually called a *great calf*.—MALONE: The speaker in the play [*Wily Beguiled*] is Robin Goodfellow. Perhaps, as has been suggested, Constance, by clothing Austria in a 'calf's-skin,' means only to insinuate that he is a coward. The word 'recreant' seems to favour such a supposition.—[Ritson is, I think, undoubtedly right; it is the cowardice of Austria to which Constance refers, not his qualification for a fool or jester.—ED.]

60. O that a man . . . to me] DYCE: I am rather surprised that the commentators, in their rage for discovering parallel passages, should have overlooked the following one in Sydney's *Arcadia*: 'O God (cried out Pyrocles), that thou wert a man that vvest these words vnto me!'—lib. iii, p. 315, ed. 1598.—GERVINUS (p. 369): The old play makes Faulconbridge in this scene in love with Blanche; Shakespeare judiciously omitted this trait, that the Bastard's judgment, which should guide us in all these matters, might not in any way be injured by personal interest; his fierce attack upon Austria, in the spirit of the enemy Constance, is thus the wholly pure expression of honorable disgust at unnatural alliances, aye, of joy at their interruption, and of design in their dissolution.

Auf. Thou dar'ft not fay fo villaine for thy life. 62

Phil. And hang a Calues-skin on thofe recreant limbs. [132]

62. *dar'ft*] *darest* Cam. Glo. Cla. 62. *fo villaine*] *fo, Villain, F₄.*
Huds. ii.

63. And hang . . . limbs.] After this line Pope inserts the following twelve lines from the *Troublesome Raigne*:

'*Aust.* Me thinks that Richard's pride and Richard's fall
Should be a precedent to fright you, Sir.

Bast. What words are these? how do my sinews shake?

My father's foe clad in my father's spoil!

How doth Alecto whisper in my ear;

5

Delay not Richard, kill the villain strait,

Disrobe him of the matchless monument,

Thy father's triumph o'er the savages—

Now by his soul I swear, my father's soul,

Twice will I not review the morning's rise,

10

Till I have torn that trophy from thy back,

And split thy heart, for wearing it so long.'

12

In justification of his interpolation Pope says: 'What was the ground of this quarrel of the Bastard to Austria is nowhere specify'd in the present play; nor is there in this place or the scene where it is first hinted at (namely, the second of Act II.) the least mention of any reason for it. But the story is, that *Austria*, who kill'd *K. Richard Cœur-de-lion*, wore as the spoil of that Prince a Lion's hide which had belong'd to him. This circumstance renders the anger of the Bastard very natural, and ought not to have been omitted. In the first sketch of this play (which *Shakespeare* is said to have had a hand in jointly with *William Rowley*) we accordingly find this insisted upon, and I have ventured to place a few of those verses here.'—[On the question of *Shakespeare's* joint authorship of the *Troublesome Raigne*, see note I, i, 1.]—THEOBALD (who also inserted these lines) says: 'As the verses are not bad, I have not casheer'd them; tho' I do not conceive them so absolutely essential to clearing up any circumstance of the action, as Mr Pope seems to imagine. . . . "The ground of this quarrel is nowhere specified in the present play." This is the Editor's assertion; but let us examine how well it is grounded. In the very beginning of the 2nd Act, the Dauphin, speaking of Austria to young Arthur, says: "Richard, that robb'd the lion of his heart. . . . By this brave Duke came early to his grave." To which Arthur replies: "God shall forgive you Cœur-de-lion's death, The rather that you give his offspring life." Is not this a sufficient ground for Faulconbridge's quarrel to Austria? It may be objected, Faulconbridge is not present to hear this. But, what if he be not? So the audience be informed duly of the circumstance, the fact was too notorious to suppose Faulconbridge did not know of it. The ground of his quarrel is fairly implied in that knowledge; and the Poet's art, perhaps, better shown (if we were to contend the point) to let the information come from any other mouth than that of Faulconbridge. But then to a second material point.' [Here follows the last part of Pope's note objecting to the omission of the fact that Austria was wearing Cœur-de-lion's robe of a lion's skin.] 'But is it omitted? Or, else, 'tis but begging the question. In the 3d Act, when Lady Constance per-

[63. And hang a Calves-skin on those recreant limbs]

ceives that Austria has abandon'd her interest, she says to him: "O Lymoges! O Austria! thou dost shame That bloody spoil. Thou wear a lion's hide! doff it, for shame." Now Faulconbridge is present here, and sees Austria thus habited. But before, in the 2nd Act, where Faulconbridge begins to quarrel with Austria, let us attend to their dialogue: "*Aust.* What the devil art thou? *Faulc.* One that will play the devil, sir, with you, An' he may catch your hide and you alone." But may it not here again be objected that though Faulconbridge saw Austria clad in a lion's hide, yet he might not know it to be the very hide which was worn by K. Richard; his Father? But to put that point out of all doubt, let us only hear what Lady Blanch immediately replies: "O well did he become that lion's hide, That did disrobe the lion of that robe." I submit it, therefore, whether these lines have not been inserted rather arbitrarily than necessarily. Upon the whole, as Mr Pope has generally been unfortunate in his criticisms, so he is no less unhappy in his diligence, when he would aim at giving a reason for what he does.' [In his second ed. Theobald retains the inserted lines, and omits entire any mention of Pope's note or his own objections to it. Hanmer, Warburton, and Johnson follow Pope's text.—ED.]—JOHNSON: To the insertion of these lines I have nothing to object. There are many other passages in the old play of great value. The omission of this incident, in the second draught, was natural. Shakespeare, having familiarised the story to his own imagination, forgot that it was obscure to his audience; or, what is equally probable, the story was then so popular that a hint was sufficient at that time to bring it to mind, and these plays were written with very little care for the approbation of posterity.—CAPELL (vol. i, pt ii, p. 126): After the arch rejoinder of Richard to a sort of challenge of Austria's (l. 62), they who look into any of the four latter moderns [Pope, Theob., Han., Warb.] will find Richard and Austria both in a different vein; that of the former, one they have never seen him in yet, nor ever will do; but in the lines that follow, which the second modern pick'd up in the Quarto, or pick'd out of it rather; for a speech of twenty-four lines is reduc'd to ten, changes made in those ten, and another place found for them, the speech from which they are taken coming in before the summons to Angiers, [I, ii, 216]. We shall give the reader the speech, and a speech before it, as the inserter has given them (marking briefly their changes, and the garblings of one of them) and then leave him to his reflections. [Here follow the lines as given by Pope]. Between 'spoil' [l. 4] and 'How' [l. 5] come in three foolish lines, nine after 'savages' [l. 8] foolisher than the former, nor does the speech end at 'long'; and 'all,' 'Philip' and 'For' are the Quarto's expressions in place of those [in ll. 2, 6, 9, *Sir; Richard; Now*]. The cause alleged for inserting is as curious as the insertion itself; it were idle to mention it, because a step of this sort is to be justified by no reasons whatever; certainly not by those that are given; which the most indilgent reader may overturn of himself; which are overturn'd by the third modern [Theobald], who (notwithstanding) is one of the followers of what himself proves unnecessary, and of what is here prov'd absurd.—STEEVENS objects to the insertion of these lines on the ground that the older play was printed in 1591, 'before Shakespeare appears to have commenced a writer.'—TYRWHITT: I cannot, by any means, approve of the insertion of these lines from the other play. If they were necessary to 'explain the ground of the Bastard's quarrel with Austria,' as Mr Pope supposes, they should rather be inserted in the first scene of the second Act, at the time of the first altercation between the

John. We like not this, thou dost forget thy felfe.

[134]

Enter Pandulph.

65

64. *felfe.*] *self.* SCENE II. Pope. *self.* Pandulph, attended. Cap. Huds. ii,
SCENE III. Han. Warb. Johns. Words. (After l. 66 Dyce, Hal. Huds.
65. Pandulph.] Pandulpho. Johns. ii, Words.)

Bastard and Austria. But indeed the ground of their quarrel seems to be as clearly expressed in the first scene as in these lines; so that they are unnecessary in either place; and therefore, I think, should be thrown out of the text, as well as the three other lines which have been inserted, with as little reason in Act III, scene ii: 'Thus hath King Richard's,' etc.—PYE (p. 141): The insertion of these spirited lines by Pope do as much honor to the taste of Pope as the rejection of them are disgraceful to the taste of Tyrwhitt. They are so much in the spirit of Shakespeare that it is a shame they should be rejected on the chronological authority by Steevens. Garrick, whose judgment with regard to Shakespeare is worth that of a million such critics as Steevens, always spoke them, and with an energy that always met with loud applause.—HALLIWELL: There is great spirit in this addition [from the older play], which would no doubt be spoken effectively on the stage by a competent actor, but it is impossible to sanction its incorporation into the text, were it only that the sentiment is not in consonance with the intention of the dialogue, where the Bastard is treating Austria with the greatest contempt quite irreconcilable here with an outburst of angry passion; and, moreover, these two speeches do not occur in that part of the old play corresponding with the present scene.—[Bell's edition, 1773, which purports to give the text of *King John* as acted at Drury Lane, contains these interpolated lines; that they were spoken by Garrick we have on the testimony of Pye. J. P. Kemble, whose acting copy was published in 1804, wisely omits them; and they do not, therefore, appear in any of the subsequent acting editions, viz.: Inchbald, Oxberry, and Cumberland.—Ed.]

64. *We like not this*] A notable line, as the only instance where King John rebukes that bluntness in Philip which was one of the traits which first attracted him.—Ed.

65. *Pandulph*] OECHELHÄUSER (*Einführungen*, i, 21): The most important part among the opponents of John is that of Pandulph, who, moreover, was not historically Cardinal of Milan, but archdeacon. It is a finely delineated rôle of an intriguer, which is become the typical model for a whole tribe of spiritual diplomats. Pride, cleverness, casuistical sharpness, jesuitical cunning, lack of regard in the choice even of immoral means, as long only as they lead to the one fixed goal, the strengthening and widening the power of Rome, all these fix a stamp upon the rôle, while the mantle of religious hypocrisy covers all. The character appears in its most unpleasant phase in that passage, Act III, sc. i, where Pandulph demonstrates to King Philip the lack of guilt in his broken pledge—a companion picture to Richard's casuistry in *Henry VI*. The cold, unfeeling Italian foresees that John will do away with Arthur; this inhumanity shall further his own plots; beyond this for him it is of no import. Action, bearing, and speech, wherein at times the linguistic sharpness of the diplomat and intriguer predominate over the pathetic softness of the priest, must give individual life and complete the figure typical of a man who overrides all things in his life's task. Pandulph should be represented as a man of ripe years and must always be accompanied with a following of a Prince of the Church. It must also be noted here that the

- Fra.* Heere comes the holy Legat of the Pope. 66 [135]
Pan. Haile you annointed deputies of heauen;
 To thee King *John* my holy errand is:
 I *Pandulph*, of faire *Millane* Cardinall,
 And from Pope *Innocent* the Legate heere, 70
 Doe in his name religiously demand [140]
 Why thou against the Church, our holy Mother,
 So wilfully dost spurne: and force perforce
 Keepe *Stephen Langton* chofen Arlbishop
 Of *Canterbury* from that holy Sea: 75
 This in our forefaid holy Fathers name [145]
 Pope *Innocent*, I doe demand of thee.
John. What earthie name to Interrogatories 78 [147]
 66. of] from Var. '85.
 67. *Haile*] Ff. *Hail!* Huds. i. *Hail*,
 Rowe et cet.
 heauen]; Ff. *Heav'n*; Rowe. *heav'n*.
 Pope. *heav'n!* Theob. Han. Warb.
 Johns. *heaven*:—Sing. *heaven*. Coll.
 Wh. i. Huds. *heaven!* Cap. et cet.
 68. *is*:] *is*. Cap. et seq.
 69. *Millane*] Ff, Ktly. *Milain* Rowe,
 Pope, +. *Milan* Cap. et cet.
 71. *Doe...name*] *Do, ...name*, Cap.
 Varr. Mal. Steev. Varr. Sing. Knt, Hal.
 Ktly, Sta. Fle. Rlfe.
 72. *Church, ...Mother*,] *church...mother*
 Pope, Han.
 73. *spurne*:] *spurn*, F₃F₄, Rowe,
 Pope, +.
73. *and...perforce*] Ff, Rowe, Pope, +,
 Cam. +, Dono. Neils. *and, ...perforce*,
 Cap. et cet.
 74. *Arshb[ishop]* F₁F₂. *Archbishop*
 F₃F₄.
 75. *Sea*:] F₂F₃. See: F₄, Cam. ii,
 Dono. see? Rowe et cet.
 76. *This*] *This*, Cap. et seq.
 forefaid] Ff, Rowe, Pope, Han.
 Dyce, Hal. Cam. +, Fle. Words. Neils.
 Craig. *foresaid* Theob. et cet.
 78. *earthie*] Ff. *earthly* Rowe, Coll. i,
 Cam. Glo. Cla. Neils. *earthly* Pope et cet.
 to Interrogatories] *to Interrogato-*
 ries F₄. *to interrogatories*, Mal. Steev.
 Varr. Sing. Knt, Ktly. *interrogat-*
 ories Fle.

Cardinals of that period did not wear red hats, these were first given them by Pope Innocent V. in 1243.

69. *Millane* Cardinall] ROLFE: Mrs Clarke's *Concordance* has the curious misprint 'fair Milan cathedral' in the reference to this passage under 'Milan.'

74. *Stephen Langton*] WRIGHT: On the death of Hubert Fitzwalter, archbishop of Canterbury, 13 July, 1205, the monks elected Reginald the sub-prior, and sent to Rome to have the election confirmed by the Pope. The Pope, however, refused to confirm it in the absence of letters recommendatory from the King. The monks then, fearing the King's displeasure, begged him to nominate one whom they might elect, and he ordered them to vote for John Gray, Bishop of Norwich, who was accordingly chosen. But the Pope quashed this election also, 'and procured by his papall authoritie the monks of Canterbury . . . to choose one *Stephan Langton*, the Cardinall of S. Chrysogon, an Englishman borne' (Holinshed, iii, 171), whom John refused to acknowledge.—[For the corresponding passage. in prose, which Shakespeare has turned into such stirring verse, see *The Troublesome Raigne*, pt i, ll. 71-78, in *Appendix*, p. 493.—ED.]

78. *John*. What, etc.] JOHNSON: This must have been at the time when it was written, in our struggles with popery, a very captivating scene. So many pass-

[78. Iohn. What earthie name to Interrogatories]

ages remain in which Shakespeare evidently takes his advantage of the facts then recent and of the passions then in motion, that I cannot but suspect that time has obscured much of his art, and that many allusions remain yet undiscovered, which perhaps may be gradually retrieved by succeeding commentators.—BIRCH (p. 254): The answer of John to the Legate shows Shakespeare no Roman Catholic, and would be applauded to the echo by the audience of the theater and the occupants of the throne of England. Though in character and in the mouth of a villain, we must allow that Shakespeare spoke here in his own person, and that he uttered the sentiments of England. [In reading the various passages from Birch's *Enquiry into the Religion and Philosophy of Shakespeare*, it should ever be borne in mind that the author, while declaring in his preface that his Enquiry was strictly impartial, nevertheless, seems at times actually to endeavor to twist some phrase or speech into an evident example of a lack of religious belief on the part of Shakespeare himself, although it be one of his creations who utters words quite consistent to character.—ED.]—OECHELHAÜSER (*Einführungen*, i, 9): The behaviour of John reaches its highest point of interest for the audience in his unsurpassable dismissal of the Papal Legate. Shakespeare has here given one of those immortal examples of his genius, which recognised, indeed, divinely foresaw, equivocation as the governing principle, the evident end and aim. Almost three centuries have elapsed since he hurled these annihilating words against Rome, and yet today it is hardly possible to describe or stigmatize the way and purpose of Papal politics more clearly or sharply than has Shakespeare in these undying words.—GOLDWIN SMITH (*Macmillan's Mag.*, Jan., 1889, p. 234): Where the scene of his play is in Roman Catholic times or countries Shakespeare takes the religious environments and costume with the rest, and introduces friars as ministers of good. This is hardly more significant than his introduction of the gods of Rome in *Jul. Cas.*, or of weird heathenism in *King Lear*, where it harmonizes with the character of the piece. That he had any latent hankering after Roman Catholicism, or that his heart was on the Papal side of the great quarrel between the nation and the Pope, it is impossible to believe in face of such lines as these—[ll. 78–91]. Much with what the author does not agree may be written dramatically; but there are things which even dramatically he who does not agree with them will not write. Any one who had the slightest leaning to the Papal side would have manifestly outraged his own feelings by penning these lines. The passage on Indulgences [ll. 96–98] has a sting in it if anything in Shakespeare has. The exposure of the false miracles of healing at St Albans (2 *Henry VI*: II, i.) may be cited in the same connection, if the passage is by Shakespeare, as we believe it is.—BOWDEN (p. 118): These lines have indeed furnished quotation for anti-Catholic declamations of Prime Ministers, Lord Chancellors, and Archbishops in our own time. Their value as representing Shakespeare's opinions, however, assumes a different complexion if we apply one of Aristotle's canons of criticism, and inquire not what the speech is in itself, but who spoke it, and with what end it was spoken. The language and action of a hero may be supposed to represent the Poet's type of what is good and noble, and therefore what he would wish his own language and action to be. The sentiments of a scoundrel, on the other hand, are intentionally drawn as false, base, and treacherous, and therefore presumably not those of the Poet's ideal self. Now we are quite content that Shakespeare should be judged by this rule throughout his plays, but this rule must be uniformly applied. According to some critics,

[78. Iohn. What earthie name to Interrogatories]

if Henry V. speaks as a Catholic, this is only from dramatic necessity, or because the Poet is following Holinshed's *Chronicles*, and such speeches therefore give us no clue as to his own judgment. Does John, however, rant in true Exeter Hall fashion, or Duke Humphrey malign Cardinal Beaufort, or an added scene by Fletcher in *Henry VIII.* extol Elizabeth, there we have the Poet himself. With such a method of argument Shakespeare can be proved as rabid a bigot as these writers desire. But if the canon be impartially applied, an opposite result is, we believe, attained. In this particular instance is John a hero or villain? . . . His bold defiance proves mere bombast; he ends by eating his words. He humbles himself to the dust before the Legate, and as a penitent receives the crown again at his hands, and his kingdom in fief from the Pope. John's anti-Catholic speeches, then, no more prove Shakespeare a Protestant than the fool's saying in his heart 'There is no God' makes David a sceptic.—[Although the following extract from CARTER (*Sh. Puritan and Recusant*, p. 175) does not refer specifically to the present passage in *King John*, yet, as it bears upon the question of Shakespeare's attitude towards Roman Catholicism, it may fittingly follow the foregoing remarks.—ED.] 'In 1597 Shakespeare bought the house in New Place, and engaged in numerous business transactions in the neighborhood of Stratford, and at the request of a number of his friends invested some £440 in the purchase of the tithe leases of Stratford, Bishopton, and Welcombe. In view of the oft-asserted Roman Catholicism of the Shakespeares, this purchase of the tithe leases is noteworthy. Would a Papist have been allowed to invest his money in this way? And if allowed by the Prelatist and Puritan opponents, would the Roman Catholic Church have held him guiltless in thus trafficking in sacred things? For in the eyes of devoted Papists this was spoliation with a vengeance. William Shakespeare may, no doubt, be a great gain to their Church in Roman Catholic eyes, but surely the heroism of Papists during the long dark years of Elizabeth is something far better and nobler. The Romish church records are full of splendid examples of heroism for conscience' sake during these truly awful times; hedges, byeways, secret chambers, dungeons, and martyrdoms bore witness to the devoted constancy of the old Faith. But what can be said of the claimed Roman Catholicism of the Shakespeares? It was a disgrace to the annals of the church of Rome, and it is a very wide charity indeed which, after a knowledge of the undeniable acts which they committed in antagonism to Papistry, still claims to number them among the Faithful. If John Shakespeare was a Roman Catholic, he was a dishonest hypocrite of the worst type, and one whom it is exceedingly difficult to believe could have continued so long in the affections of the Stratford people. In the face of his official and private acts and undoubted leadership among his fellow townsmen, it is incomprehensible how anyone could dub him Papist. It is only on the lines of Puritanism that his career becomes intelligible and inspiring, and all the facts of his life seem to marshal themselves in proper order, and show him to be a man of sterling honesty and integrity, a sufferer for conscience' sake, and one who would dare every risk of imprisonment and death rather than be coerced into what he considered ceremonialism and dishonesty.'—BULTHAUP (*Dramaturgie*, p. 76): It may be said that he knows but little of Shakespeare's Historical plays who would take perjury, false-swearing, and the bottomless villainy of low self-seeking as characteristic of this scene, of this play, and also as due to Papal influence. Just as Philip of France and the blustering Austria break their words, so likewise does

Can taft the free breath of a facred King?

79 [148]

79. *taft*] F₂. *tafte* F₃F₄, Rowe i, *task* Theob. et cet.
 Vaughan. *tax* Rowe ii, Pope, Han. 79. *free breath*] *free-breath* F₃F₄, Rowe.

the Dauphin Louis in this same play from quite different motives; so too does York, Warwick, and Clarence in the other Histories whenever it seemed good and if interest so urged them. Finally, let us accept the fact that John proves himself as the most impossible personality for the exploiting of an anti-Romanist idea, since he, for all his bravado and loud-sounding words, completely humbles himself to the Church, just as Henry did at Canossa, and so of this 'historical' or 'political' idea nothing remains. Assuredly these speeches and attacks are neither 'historic' nor are they dramatic; they have only a tendency that way.—BELDEN (*Tudor Sh.*, p. 119): Here is voiced for the first time in this play the feeling of patriotism which animates all Shakespeare's Histories. That it should come from the mouth of John, who is, after all, a weakling and a villain, is unfortunate for dramatic effectiveness, but was imposed by the conception of the character in the original play, and indeed by the historic material itself. Later Salisbury and the Bastard become the exponents of this sentiment.

78. What . . . Interrogatories] MALONE: That is, what earthly name subjoined to interrogatories can force a king to speak and answer them?—H. C. C. (*Notes & Queries*, 1864, III, vi, 323): The true *ordo verborum* of this sentence is this: 'What earthly name can task the free breath of a sacred king to interrogatories?' . . . The interrogatories which the Cardinal threatens are those which were, and are, familiar to the Canon Law. To those interrogatories the name of the ecclesiastical ordinary, by whose authority they were to be administered, never was subjoined, but was always prefixed; and the same practice is adhered to in this country whenever the ecclesiastical jurisdiction is curially exercised. When the necessity for this exercise arises the Ecclesiastical Court cites the delinquent to answer to 'articles, heads, positions, or interrogatories, touching and concerning his soul's health and the lawful correction and reformation of his manners and excesses'; and to these interrogatories the name of the ordinary is prefixed, though they cannot, under 13 Car. II, c. 12, 3, 4, be actually administered now to the defendant; and are therefore only pleadings in the suit.

78. *earthly*] COLLIER: Modern editors, since the time of Pope, have substituted *earthly* for 'earthly,' an alteration not required. ['Not required!' remarks DYCE, p. 90—'In *Richard II*: I, iii, vol. iv, p. 125, Mr Collier gives: "O! thou, the earthly author of my blood"; and observes in a note, "The Folio of 1623 reads *earthly*." It happens that in the latter passage only one old copy has the misprint, which in the former passage all the old copies exhibit. In Massinger's *Duke of Milan*, Act v, sc. ii, Sforza says to the Doctors, according to the old eds., "O you earthly gods, You second natures," &c.; but in a copy quarto, 1623 (now in my possession), Massinger has crossed out "*earthly*" with a pen, and written *earthly* on the margin.']

78. Interrogatories] FLEAY: The word is 'intergatories' in *Mer. of Ven.*, V, i, 298–300, and in *All's Well*, IV, iii, 207; 'interrogatories' here and in *Cymb.* V, v, 392. Some editors explain it wrongly; it means questions asked on oath. [For the pronunciation as in *Mer. of Ven.* and *All's Well*, compare: 'You were best swear me on the intergatories.'—*Arden of Feversham*, III, vi, 6.—ED.]

79. *tast*] STEEVENS: The emendation [*task*; see *Text. Notes*] may be justified

Thou canst not (Cardinall) deuife a name 80
 So slight, vnworthy, and ridiculous [150]
 To charge me to an anfwere, as the Pope:
 Tell him this tale, and from the mouth of *England*,
 Adde thus much more, that no *Italian* Priest 84 [153]

82. *Pope*.] Ff, Rowe. *Pope's*. Ktly.
Pope. Pope et cet.

83. *England*.] *England* Pope, +.

84. *more*.] Ff, Rowe, Pope, +, Cam.
 Glo. Cla. Neils. *more*: Fle. Craig.

more.—Cap. et cet.

by the following passage: 'How show'd his tasking? seem'd it in contempt?'—*1 Henry IV*: V, ii, 51. Again, in *Henry V*: 'That task our thoughts concerning us and France.'—I, ii, 6. [The words 'task' and *tax* appear to have been once almost identical; compare the once common vulgarism *ax* for *ask*. Cotgrave has s. v. '*Taille*: A taske or tax, a tallage, tribute.' Here, I think, 'task' (*task* is manifestly a misprint) is used in the sense assigned by MURRAY (*N. E. D.*, s. v. *task*, 2.), to force, put, or set (a person) to a task; to impose a task on; to assign a definite amount of work to. Thus John asks of the Cardinal, what earthly power can assign a task to the free speech of an anointed deputy of heaven.—Ed.]

83. *England*.] CAPELL (I, pt i, p. 127) substitutes for the comma a colon, which in his system of punctuation has almost the force of the full stop, and, commenting upon his change, says: 'If the editor is not deceived in his feelings, this passage's spirit is improved by its pointing: "England" has but a comma in some copies, in others no stop at all; the latter making only two sentences where three were design'd (for the comma is of ancient editions), but not sufficiently noted for want of a fuller stop.'

84-86. no *Italian* Priest . . . supream head] LORD CAMPBELL (p. 77): Shakespeare clearly shows that whatever his opinion might have been on speculative dogmas in controversy between the Reformers and the Romanists, he spurned the ultramontane pretensions of the Pope, which some of our Roman Catholic fellow subjects are now [1845] too much disposed to countenance, although they were stoutly resisted before the Reformation by our ancestors, who were good Catholics. At the same time it is clear, from Shakespeare's portraiture of Friar Lawrence and other Roman Catholic ecclesiastics who do honor to their church, that he was no bigot, and that he regarded with veneration all who seek to imitate the meek example of the divine founder of the Christian religion.—BOSWELL-STONE (p. 56, foot-note): Perhaps the parallel speech in *The Troublesome Raigne* was an anachronistic development of an opinion held by a contemporary of John, a theologian named Alexander the Mason, who asserted 'that it appertained not to the pope to have to doo concerning the temporall possessions of any kings or other potentates touching the rule and government of their subjects.'—Holinshead, vol. iii, p. 174, col. i, l. 7.—RUSHTON (*Sh. and Lex Scripta*, p. 60) quotes from a statute, 24 Henry VIII, cap. 12: 'Where by divers sundry old authentick histories and chronicles, it is manifestly declared and expressed, that this realm of England is an Empire, and so hath been accepted in the world, governed by one supreme head and king, having the dignity and royal estate of the imperial crown of the same.'—R. SIMPSON (*Sh. Soc. Trans.*, 1874-75, p. 439): The feelings of Shakespeare about the Church perhaps come out in his representation of Churchmen. There is none good among them from Pandulph to Cranmer, except the Bishop of Carlisle

Shall tythe or toll in our dominions: 85
 But as we, vnder heauen, are fupreame head, [155]
 So vnder him that great fupremacy 87

85. *dominions*] *dominiõns* Fle. ...*him...fupremacy*, Cam.+ . So, ...*him*,
 86. *heauen*] *Heav'n* Rowe, +. ...*fupremacy*, Theob. et cet.
 fupreame] *fupreme* Fle. Words. 87. *him*] *il* Rowe ii, Pope, Han.
 87. So...*him...fupremacy*] Ff, +. So *heaven* Coll. ii, iii. (MS.).

in *Richard II.* and Rutland's tutor in *3 Henry VI.* All the prelates are Macchiavellians; all the inferior clergy are conjurors or impostors. . . . Did Shakespeare colour these pictures, and (as in Beaufort's case) alter and exaggerate history for the condemnation of the historical church which was established in the times he represented, or of the Church which was present to his experience? . . . One thing is certain, that the only reproach which he allows himself to make against the old religion is connected with the political pretensions of the Papacy. All the libellous satire against monks and nuns with which the old *King John* is filled was cleared away by him. He gives us quite natural and touching pictures of the piety (superstitious in the eyes of his generation) of Richard II. and Henry V. In fact, he is careful not to outrage any one's religious conscience, however severe he may be on religious politicians. This abstinence on his part places him in the strongest possible contrast to all his brother playwrights, who all spent their deepest-sought wit in ridiculing and outraging the religion which they did not like, whether that was Popery or Puritanism. In this characteristic we may trace not the influence of Essex, for in Shakespeare it was natural and independent of any political views; but a frame of mind which would naturally incline him to take the part of the unlucky Earl.—SNIDER (ii, 303): This is a most emphatic statement of the political significance of the Reformation, which brought about the subordination of Church to State. Pandulph, on the contrary, asserts ecclesiastical supremacy, absolves the nation from its allegiance, takes away kingship; in fine, he seeks to destroy utterly the civil relation between monarch and subject. [This speech and the next by King John, with Pandulph's denunciation, have been taken as arguments both for and against Shakespeare's adherence to Roman Catholicism; for the views of various writers on this point, see *Appendix, Sh. and Roman Catholicism.*—ED.]

87. *him*] COLLIER (*Notes*, etc., p. 203): For *heaven* [the MS. correction] the invariable reading has been 'him.' Nevertheless, satisfactory as this emendation may appear, it is possible that the original reading (before the passing of James I. against the use of the name of the Creator on the stage) was *God*, for 'heaven' in l. 86, and then 'him,' in this line, might be proper enough. When *heaven* was substituted for *God* the repetition of *heaven* in the next line became necessary.—SINGER (*Sh. Vind.*, p. 86): The substitution of *heaven* for 'him' is a piece of supererogation entirely unwarranted and uncalled for.—R. G. WHITE (*Sh. Scholar*, p. 300): Evidently 'heaven' in l. 86 should be *God*, as is shown by the pronoun in this line. The correction is made in Mr Collier's folio. The original word was evidently changed to 'heaven' on account of the statute of James I, while the corresponding change in the pronoun was neglected. . . . Mr Collier's folio gives *heaven* for 'him'; but needlessly and, indeed, injuriously, as it destroys the parallel between the king's tenure of power and his exercise of it. This is another marked

Where we doe reigne, we will alone vphold 88 [157]
 Without th'affiſtance of a mortall hand:
 So tell the Pope, all reuerence ſet apart 90
 To him and his vſurp'd authoritie. [160]

Fra. Brother of *England*, you blaſpheme in this.

John. Though you, and all the Kings of Chriſtendom
 Are led ſo groſſely by this meddling Prieſt,
 Dreading the curſe that money may buy out, 95
 And by the merit of vilde gold, droſſe, duſt, [165]
 Purchaſe corrupted pardon of a man,
 Who in that fale ſels pardon from himſelfe: 98 [167]

- | | |
|----------------------------------------------|-----------------------------------------------------------------------------------------------|
| 89. <i>hand</i> :] <i>hand</i> . Pope, +. | 96. <i>And</i>] <i>And</i> , F ₄ , Rowe et seq. |
| 90. <i>Pope</i> ,] Ff, Rowe, Pope, +, Cam. | by] <i>buy</i> Warb. |
| + , <i>Fle. pope</i> ; Cap. et cet. | <i>vilde</i>] F ₂ F ₃ . <i>vild</i> Fle. <i>vile</i> F ₄ et |
| <i>reuerence</i>] <i>rev'rence</i> Pope, +. | cet. |
| 95-100. <i>Dreading...cheriſh</i> ,] Om. | 98. <i>from</i>] for Var. '85 (misprint). |
| Dono. | |

evidence of the conjectural nature of the corrections in that folio. The corrector having made the necessary change of 'heaven' [l. 86] to *God*, either from the sight of an actor's copy of his part, from memory, or from conjecture, went on to improve the text by guesswork, and struck from it the very word which gave force to the passage. [It is never a pleasant task to call attention to the errors of others; but in justice to Collier, it must be pointed out that the major part of White's objection is founded on a misreading of Collier's note. Collier says, as does White, that the word 'heaven' in l. 86 was evidently *God*, but does *not* give this as one of the MS. corrections as White asserts, and as he repeats in the note in his edition. White follows Theobald's punctuation of this line; not that of the Folio.—ED.]

90. all reuerence set apart] HUDSON (ed. ii.) That is, 'All reverence to him and his usurp'd authority *being* set apart.'

91. *vsurp'd authoritie*] WARNER (p. 36): These words were like sweet honey to the Virgin Queen, Elizabeth, to whom undoubtedly Shakespeare paid his court in writing them. For she had been through exactly such a papal struggle as was now to follow in the case of John. She felt the 'supreme headship' of the Church as keenly as any who preceded or followed her. Largely through her personality, which was a sort of concretion of the English thought and English feeling of the day, England was an armed camp of religious and patriotic soldiers. It was an intense age, and the ideal England of Elizabeth, of her nobles, of her commoners was just that exploited in Shakespeare's line: 'That no Italian priest Shall tithe or toll in our dominions.'

93. Though . . . Christendom] COLLIER: This line shows how Shakespeare sometimes altered merely a word in order to render a prose passage verse; in the old *King John* it stands: 'Though thou and all the *princes* of Christendom,' etc.

98. Who . . . sels . . . from himſelfe] DELIUS: The Pope while selling a pardon granted for a bribe, brings upon himself, by this sale, the need for his own Absolution.—[DEIGHTON likewise so interprets this; but such a meaning seems, I think, inconsistent with the preceding lines: John says, You are afraid of a curse which

Though you, and al the rest so groffely led, [168]
 This iugling witchcraft with reuennue cherish, 100
 Yet I alone, alone doe me oppose [170]
 Against the Pope, and count his friends my foes.
Pand. Then by the lawfull power that I haue,
 Thou shalt stand curst, and excommunicate,
 And blessed shall he be that doth reuolt 105 [174]

99. *al*] F.
 100. *witchcraft*] *witch-craft* Ff, Rowe,
 +. *reuennue*] *revenue* Sta. Fle.
 101. *Yet I*] Ff, Rowe, +, Cam. +, Fle.
 Dono. Neils. Craig. *Yet I*, Cap. et cet.
 101. *alone doe*] F₂. Cam. +, Del.
alone, do F₃F₄ et cet.
 104. *curst*] Ff, Rowe, Pope, Theob.
 Warb. Johns. Varr. Rann. *curst*
 Cam. +. *curs'd* Han. et cet.

can be bought off with gold, and so purchase pardon from a mere man who sells you a pardon which he himself grants; that is, anyone can buy a pardon from the Pope.—Ed.]

103. the lawfull power] 'Innocent III. grounded his temporal pretensions on the right which he possessed of judging of sin, and of the obligations of oaths. . . . At first, indeed, the popes contented themselves with spiritual censures; but in an age when all were remodelled after the feudal jurisprudence, it was soon admitted that princes by their disobedience became traitors to God; that as traitors they ought to forfeit their kingdoms, the fees which they held of God; and that to pronounce such sentence belonged to the pontiff, the vice-gerent of Christ upon earth. By these means the servant of the servants of God became the sovereign of the sovereigns, and assumed the right of judging them in his court, and of transferring their crowns as he thought just.'—Lingard (*Hist. of England*, vol. ii, p. 326, foot-note).

104. Thou shalt . . . excommunicate] WATSON (p. 7): The original of this denunciation led to the establishment of Magna Charta; for the Barons, fearful that the King would be intimidated by the threat, forced him to sign the great charter of the land, the first words of which are: 'The Church of England shall be free, and shall have her whole rights and liberties inviolable.'—[For a graphic account of the effects of this interdict on the people and realm, see Hume's *History*, vol. i, ch. xi, p. 489.—Ed.]

105-110. And blessed . . . Thy hatefull life] JOHNSON: This may allude to the bull published against Queen Elizabeth. Or we may suppose, since we have no proof that this play appeared in its present state before the reign of King James, that it was exhibited soon after the popish plot. I have seen a Spanish book in which Garnet, Faux, and their accomplices are registered as saints.—MALONE: Dr Johnson is incorrect in supposing that there is no proof that this play appeared before the reign of King James. It is mentioned by Meres in the year 1598; but if any allusion to his own times was intended by the author of the old play (for this speech is formed on one in *King John*, 1591) it must have been to the bull of Pope Pius V, 1569. [See *Troublesome Raigne*, in *Appendix*, p. 493. Both Froude (vol. vi, p. 59) and Haydn (*Dictionary of Dates*) give the date of Pius's bull of Excommunication as 1570; so likewise does Meyer (p. 77), who says (p. 85): 'No event in English history, not even the Gunpowder

From his Allegiance to an heretique,
And meritorious fhall that hand be call'd,

[175]

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107-110. *And...life.*] Om. Dono.

Plot, produced so deep and enduring an effect on England's attitude to the Catholic church as the bull of Pius V. Englishmen never forgot their queen's excommunication. Whenever in later ages men's minds were stirred up against the Roman church, the remembrance of 1570 was enough to justify their implacable hatred. When more than a century after the days of the excommunication, the excitement roused by the Popish Plot spread throughout the country and fanned men's passions into a blaze, it seemed as though the times of Elizabeth had returned to warn men against all charity and conciliation. The story of the excommunication, and of the pope who freed men from their oaths, and subjects from their allegiance, was a weapon that kept its edge for centuries and effectively put a stop to every thought of toleration for the papists.'—ED.]—STAUNTON (*Introd.*, p. 392): Such hypotheses as these [Johnson's and Malone's], however, if they do little towards establishing the chronology of Shakespeare's writings, are forcible confirmations of the fact that he wrote 'not for an age, but for all time.' His representations are so truthful and life-like that it is the easiest of undertakings to find a model whence he may be presumed to have drawn them. He describes the ruinous extravagance into which noblemen and gentlemen are seduced in equipping themselves for a foreign enterprise, and the arrogant pretensions of the Catholic Church in dealing with a rebellious monarch, with such fidelity that we seem to be reading a particular relation of whichever individual occurrence of the kind our memory first brings to notice.—JOSEPH HUNTER (ii, 14): [This passage] must forever decide the question whether the Poet, when he wrote it, was a member of the Roman Church, or favourable to any scheme for its regaining its supremacy in England. Shakespeare, it may be said, is only writing in the character of the speaker, as a dramatist ought to do. But if he had been a favourer of the system which many in his day would gladly have seen restored, he would not have put into the mouth of the representative of the Church a doctrine which the enemies of the Church attributed to its authorities, charged them with encouraging, while it is a doctrine which strikes at the root of all personal security, and is shocking to the common sense of right and wrong. If he had been at all solicitous for the honor of the Church, he would have qualified and screened such a sentiment as this or, rather, he would have suppressed it altogether; and that he has done neither the one nor the other is a plain proof that he did not scruple to expose to the execration of the people the darkest parts of the system, and do his part to keep in mind that such extreme opinions might be cherished in the Church. If he himself secretly approved of them, which we cannot believe, he still would not have cared to expose them in all their native deformity. It should be remembered that something like encouragement was actually held out to take the life of Queen Elizabeth, or, at least, her ministers chose to have it thought so.—BROOKE (p. 231): Imagine what Shakespeare's audience felt when they heard this anathema of death. It went home to the heart of the audience. There was not a man in the pit who had not heard that Rome had treacherously played for the assassination of Elizabeth, had openly attacked her legitimacy, and urged the Roman Catholics of England to throw off their allegiance. I should like to have been in the theatre and heard the roar which saluted this dialogue of John and Pandulph.

Canonized and worship'd as a Saint, 108 [177]
 That takes away by any fecret courfe
 Thy hatefull life. 110

Con. O lawfull let it be
 That I haue roome with *Rome* to curfe a while, 112 [180]

108. Canonized] <i>Canonizèd</i> Dyce, Fle.	Huds. ii, Words. Neils. <i>Oh</i> , Ktly.
Huds. ii, Words.	112. roome] <i>leave</i> Pope, Han. Kemble.
111, 112. O lawfull...a while,] Om.	a while,] Ff, Rowe, Pope, +.
Dono.	awhile. Coll. Wh. i, Del. Fle. Craig.
111. O] O! Coll. Wh. i, Huds. i, Del.	awhile! Dyce, Cam. +, Huds. ii, Words.
Craig. O, Dyce, Hal. Cam. +, Fle.	Neils. a while! Cap. et cet.

108. Canonized . . . as a Saint] These words are an addition by Shakespeare to the text of the older play; they seem to be almost an echo of those of Anthony Tyrrell's report of the answer of Gregory XIII. on being asked 'whether any one, who for the benefit of the Church and the delivery of the Catholics from their afflictions, attempted to destroy the Queen of England, should have for the fact his pardon.' The Pope thus replied: 'As touching the taking away of that impious Jezebel, whose life God has permitted thus long for our scourge, I would be loath you should attempt anything unto your own destruction, and we know not how our censure on that point amongst her subjects which profess themselves our children would be taken; but if you can wisely give such counsel as may be without scandal to the party or to us, know you we do not only approve the act, but think the doer if he suffer death simply for that to be worthy of canonisation.' This was in 1581, and such words must have produced a strong impression upon the minds of all men of that time. For the full account of Tyrrell's mission, see Froude, *Reign of Elizabeth*, v, pp. 303-305.—ED.

111. O lawfull let it be] MOORE SMITH: When Constance joins her curses with those of Pandulph, she is acting a part unsympathetic to the audience, although at the outset of the play she was the injured woman, and John the villain. The issues of the play are now confused.

112. roome with Rome] THEOBALD: Mr Pope, in the nicety of his Ear, has, against the Authority of all the copies, displaced a jingle here [see *Text. Notes*]; tho' it is obvious to every knowing reader how customary it is with our Poet, in a thousand instances, to play on words similar in sound and differing in signification. He repeats the very same conundrum on the two words now before us in *Jul. Cas.*, [I, ii, 165]: 'Now is it Rome, indeed, and room enough.'—[I have given this note by Theobald as a proof that even as late as his time (1733) there was no distinction made between the sound of these two words.—EARLE (ed. iii, p. 165) says: 'The fashion has not yet quite passed away of pronouncing *Rome* as the word *room* is pronounced. This is an ancient pronunciation, as is well known from puns in Shakespeare. No doubt it is the phantom of an old French pronunciation, and it bears about the same relation to the French utterance of *Rome* (pron. *Rom*) that *boon* does to the French *bon*. But it is remarkable that in Shakespeare's day the modern pronunciation (like *room*) was already heard and recognised, and the two pronunciations have gone on side by side till now, and it has taken so long a time to establish the mastery of the latter. The fact probably is, that the *room* pronunciation has been kept alive in the aristocratic region, which is almost above the level of orthographic influences; while the rest of the world

- Good Father Cardinall, cry thou Amen 113 [181]
 To my keene curfes; for without my wrong
 There is no tongue hath power to curfe him right. 115
Pan. There's Law and Warrant (Lady) for my curfe.
Conf. And for mine too, when Law can do no right. [185]
 Let it be lawfull, that Law barre no wrong:
 Law cannot giue my childe his kingdome heere;
 For he that holds his Kingdome, holds the Law: 120
 Therefore ſince Law it ſelfe is perfect wrong,
 How can the Law forbid my tongue to curfe? [190]
Pand. *Philip* of *France*, on perill of a curfe,
 Let goe the hand of that Arch-heretique,
 And raife the power of *France* vpon his head, 125
 Vnleſſe he doe ſubmit himſelfe to *Rome*.
Elea. Look'ſt thou pale *France*? do not let go thy hand. [195]

113. *cry thou Amen*] Ff, Coll. Dyce,
 Huds. Cam. +, Neils. Craig. *cry thou*
 "*Amen*" Hal. Wh. i. *cry thou, Amen*,
 Theob. et cet.

115. *power*] *pow'r* Pope, +.
 117. *too, ... right*.] Ff, Rowe i. *too ...*
right, Sta. Neils. *too, ... right*, Rowe ii.

et cet.

118. *wrong*.] *wrong*. Coll. Wh. i,
 Ktly, Huds. i, Del. Rlfe, Neils. *curse*
 Herr.

125. *power*] *pow'r* Pope, +.
 127-129. *Elea. Look'ſt ... ſoule*.] Om.
 Words.

has been ſaying the name according to the value of the letters. *Room* is ſaid to have been the habitual pronunciation of the late Lord Lanſdowne and the late Lord Ruſſell. The Shakeſpearean evidence is from the following paſſages.' [The preſent line in *King John*, and that quoted by Theobald]. 'But in 1 *Henry VI*: "*Winch*. Rome ſhall remedie this. *Warw*. Roame thither then."—III, i, 51.'—WRIGHT adds to theſe the two following paſſages from *Lucrece*: 'So fares it with this faithful lord of Rome. . . . For now againſt himſelf he ſounds this doom,' l. 715; and, 'And never be forgot in mighty Rome The adulterate death of Lucrece and her groom,' l. 1644.—For further diſcuſſion on this point, ſee *Julius Cæſar*, this ed., p. 41.—ED.]

117-122. And for mine . . . to curſe] IVOR JOHN: That is, When the law cannot ſee people righted then let no wrongdoing at all be hindered. Law cannot give Arthur his kingdom, for John is maſter of the law; therefore ſince the law is 'perfect wrong,' how can I be rightfully reſtrained from curſing. This mixture of quibbling with paſſionate argument is characteristic of this play.—DEIGHTON: Here again Conſtance ſeems to be uſing wrong in a double ſenſe: (1) when it is out of the power of the law to enforce juſtice, let it be conſidered moſt truly in accordance with the ſpirit of law that it hinder no wrong (injury) from redreſſing itſelf; (2) that it hinder no wrong (ill-doing), if it can be called a wrong for me to curſe. . . . Since law in this inſtance is in itſelf the higheſt injuſtice (wrong), it cannot have the right to forbid my doing what is wrong (curſing John), it cannot be ſo illogical as to forbid my following its own example.

- Con. Looke to that Deuill, left that *France* repent, 128 [196]
 And by disioyning hands hell lose a soule
Aust. King *Philip*, listen to the Cardinall. 130
Bast. And hang a Calues-skin on his recreant limbs.
Aust. Well ruffian, I must pocket vp these wrongs, [200]
 Because,
Bast. Your breeches best may carry them.
Iohn. *Philip*, what faist thou to the Cardinall? 135
 Con. What should he say, but as the Cardinall?
Dolph. Bethinke you father, for the difference 137 [204]

128. *that Deuill*] Ff, Rowe. *that, devil*; Cap. Dyce, Hal. Cam.+, Coll. iii, Fle. Huds. ii. *that, devil*, Var. '21, Coll. i, ii, Wh. i, Huds. i, Del. Neils. Craig. *that, Deuill*! Pope et cet.

129. *And...hands*] Ff, Rowe, Pope, Han. Coll. Wh. i, Huds. i. *And...hands*, Dyce, Cam.+, Huds. ii, Neils. Craig. *And...hands*, Theob. et cet.

130-134. *Aust.* *King...them.*] Om. Dono.

131-134. *Bast.* *And...them.*] Om. Words.

131. *Calues-skin*] Ff, Rowe,+, Fle. *calf-skin* Var. '85. *calf's-skin* Cap. et cet.

limbs.] *Limbs*, F₃.

133. *Because,*] Ff, Fle. *Because—* Rowe et cet.

134. *Your*]—*your* Hal.

137. *father,*] *father*; Pope et seq.

128, 129. Looke to that . . . soule] DEIGHTON: That is your business, Satan; it is for you to take care that France does not repent; for, if he does, you will lose a soul which evidently ought to be yours.

127-148. WORDSWORTH omits these lines, giving as his justification that: 'They add nothing of importance to the dialogue, which is spun out more than enough without them; and between quibbling and coarseness, they provoke an exclusion which no reader can regret.'

132. ruffian I must pocket] DAVIES (*Dram. Miscell.*, i, 45): The person who acted Austria, on the revival of *King John* at Covent-Garden in 1737, was one Boman, a dyer. This actor, in answering Faulconbridge's repeated insult, whether through ignorance, haste, or chance, instead of uttering the reply to Faulconbridge as he ought, with a loud vulgar tone pronounced it thus: 'Well, *ruffian*, I must *pocket* up these wrongs.' The audience did not observe the impropriety, but Walker, in the Bastard, by changing the word 'breeches' to *pocket*, imitated Boman's manner, look, action, and tone of voice so archly and humourously that he threw the audience into as merry a fit as ever Quick, or Parsons, or any actor ever did, in the most comic situation; they were absolutely convulsed with laughter for a minute or two, and gave such loud applause to Walker that poor Boman was thunderstruck.

133. *Because,*] P. SIMPSON (p. 32) notes this as an example where a comma is used, in the Folio, to mark an interrupted speech.

134. *Your breeches . . . them*] STEEVENS: Perhaps there is something proverbial in this sarcasm. So, in the old play of *King Leir*, 1605: 'Mum. Well I have a payre of slops for the nonce Will hold all your mocks.'—[*Six Old Plays*, vol. ii, p. 437].

Is purchase of a heauy curfe from *Rome*, 138 [205]
 Or the light losfe of *England*, for a friend:
 Forgoe the eafier. 140

Bla. That s the curfe of *Rome*.

Con. O *Lewis*, ftand faft, the deuill tempts thee heere
 In likeneffe of a new vntrimmed Bride. 143 [209]

138. *Is*] Ff, Rowe, +, Coll. Wh. i,
 Huds. i, Cam. +, Dono. Neils. Craig.
Is, Cap. et cet.

139. *friend*:] *friend*. Ktly, Neils.

141. *That s*] Ff. *That is* Ff, Rowe i.
That's Rowe ii. et seq.

142-155. *Con.* O *Lewis*...*lout*.] Om.
 Words.

142. O *Lewis*] *Lewis* Pope, +. O
Louis Dyce, Hal. Wh. i, Huds. ii.

ftand faft] *ftand faft*! Coll. Hal.

Wh. i, Huds. Cam. +, Del. Neils. Craig.

143. *new vntrimmed*] *new and trimmed*
 Theob. Warb. Han. Johns. *new up-*
trimmed Sing. ii. (Dyce), Coll. ii, iii.
 (MS.). *new-uptrimmed* Dyce, Del.
 Huds. ii, Dono. *new untrimmed* Fle.

138. *Is purchase . . . Rome*] JOHNSON: It is a political maxim, that *kingdoms are never married*. *Lewis*, upon the wedding, is for making war upon his new relations.

143. *new vntrimmed Bride*] THEOBALD (*Sh. Restored*, p. 120): I cannot conceive what the Poet is supposed to mean here by 'untrimmed,' unless its opposite, as I take it, in sense, *trim*; i. e., neat, spruce, fine. But I cannot admit it, without some proof for conviction, to carry that signification. Again, there is no room surely to imagine that the Poet intends to compare the Lady Blanch, as *unmarried*, to a vessel wanting either the proportion of her ballast or rigging, or not being *complete in her trim*, as the sea-phrase is; and therefore calls her 'untrimmed.' This would be a remote *Allusion* with a vengeance; and, especially, when it is put in the mouth of a woman too. As I profess myself to have suspected the passage, so I endeavor'd, as far as an unsupported conjecture or two would go, to reconcile it to an intelligible meaning. I say, a conjecture or two, for which I have no warrant or assistance from the copies; and therefore I shall urge them barely as such, and leave them to be embraced, or renounced, at pleasure. If it did not depart too widely from the present text, to make such a correction reasonable, it is not impossible but the Poet might have wrote, 'a new *untamed* bride,' i. e., a Virgin-bride. I cannot, indeed, recollect any instance in which the Poet has ever taken the liberty of using this epithet in that metaphorical sense; but it is a sense in which I am sure he may be borne out, and justified, by the usage of other languages. An *untamed bride* exactly amounts to what the Latins call'd *Virgo indomita*; which I believe they took from the *παρθένος ἀδάμαστος* of the Greeks; that is, a bride *untasted*, *unenjoyed*. And it will be no new doctrine to say that temptation and desire are generally heightened in men by that circumstance. But I observe that *trim* is used by our Author to signify not only *neat, spruce*, &c., but *substantively* too, for a peculiar quaintness and elegance of Habit. So in *Henry IV*: 'Came there a certain lord, neat, *trimly* drest; Fresh as a bridegroom,' [I, iii, 33]. So in *Cymbeline*: 'Your laboursome and dainty TRIMS,' [III, iv, 167]. And he employs it besides to signify personal beauty, and the hue and brightness of colours. So in *Venus & Adonis*: 'The flow'rs are sweet, their colours fresh and TRIM, But true sweet beauty liv'd and dy'd in him,' [ll. 1079, 1080]. It is not improbable, therefore, that the passage before us ought to be re-

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stored thus: 'In likeness of a new BETRIMMED bride,' i. e., *adorn'd and deck'd with charms*. It is familiar with our Poet to use the word *betrim* in these senses; and it is certainly of Saxon derivation; among whom *getrymmed* signified *neat, fine, finished, &c.* . . . But if *betrimmed* may seem to depart too far from the traces of the text as it now stands, I'll propose another correction, that requires but a very minute change, and comes up to the sense of the former; As, 'a new AND TRIMMED bride,' i. e., of a *new bride*, and one, as I said before, deck'd with all the charms of personal beauty.—[In his edition, which appeared six years later, Theobald adopts his third and last conjecture in his text, omitting completely the first, *untamed*, with its signification, and merely mentions as a possible reading the second, *betrimmed*, offering as an interpretation of the original text that 'It might indeed admit of this explanation: *undress'd, ready to go to bed*,' and rejects it on the ground that 'it is giving in to an allusion too gross for Lady Constance.' In his ed. ii. even the conjecture '*betrimmed*' is omitted, and the reading 'new and trimmed' alone admitted as in any way satisfactory.—WARBURTON, in answer to Theobald's objection to 'untrimmed,' says: 'It squares very well with the sense, and signifies *unsleady*. The term is taken from navigation. We say too, in a similar way of speaking, *not well manned*.' It is hardly likely, I think, that Warburton was acquainted with the remarks on this passage in Theobald's *Shakespeare Restored*; had he been so, he would doubtless have referred to the fact that Theobald's rejection of the word *trim* as a term in navigation here was erroneous. This passage is not among those to which reference is made in their correspondence.—ED.]—JOHNSON: I think Mr Theobald's correction more plausible than Dr Warburton's explanation. A commentator should be grave, and therefore I can read these notes with proper severity of attention; but the idea of *trimming* a lady to *keep her steady* would be too risible for any common power of face.—[KENRICK, in his review of Johnson's *Shakespeare*, selects this note as an excuse for a personal attack on Johnson, who in his *Preface* had found fault with Pope for speaking of the 'dull duty of an editor.' Kenrick in the same manner takes Johnson to task for speaking of the necessary 'gravity of a commentator'; but as the reviewer's remarks in no way help us to a better understanding of the present line their transcribing seems hardly necessary.—ED.]—GREY (i, 284): Shakespeare probably alludes to the old legend of the devil's tempting Saint Dunstan; of whom the monkish writers observe that he was tempted by the devil to lewdness, in the shape of a fine lady.—[Grey has, I think, confused St Dunstan with St Anthony. The legends attaching to both are, perhaps, more widely known than any others in hagiology.—ED.]—EDWARDS (p. 150): I am afraid Mr Warburton, with all his gravity here, will be found to have made more haste than good speed. *Unsteady*, which is no great recommendation of a bride, cannot *square well* with the sense; where the speaker designs to express a *strong* and irresistible temptation; but Mr Warburton is perpetually out in his philosophy upon this subject. Nor, though the term should be taken from navigation (which I see no reason for in this place), does the *trim* of a ship signify its ballast; but its sails, colors, and pendants. . . . *Trim* here, and in many other places, means finery; as in 1 *Henry IV*: 'A certain lord, neat, trimly dress'd, Fresh as a bridegroom,' [I, iii, 33]. The very same image as here, 'a *new and trimmed* bride.' And from this common signification, it is applied to a ship, when she has all her *bravery* on. And now let Mr Warburton judge whether Lady Blanch appeared before such an assembly with or without her *trim*.—HEATH

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(p. 226) declares that the reasons given by Edwards in support of Theobald's emendation, 'new and trimmed bride,' have convinced him that that is 'the true and genuine reading.'—CAPELL (vol. i, pt ii, p. 127): We need only reflect upon the situation of the lady that's spoke of—a bride fresh come from church, and upon the influence such a bride may be expected to have upon the person she's join'd to, to be satisfied that the sense put on 'untrimmed' (vide *Glossary*) is a true sense, and fitted most to the speaker's intention; namely, to express a temptation of the greatest strength possible; as her thought is indelicate, it is convey'd in a term of great decency; and yet sufficiently open when its source is discovered. [The elucidation in Capell's *Glossary*, to which he refers, is as follows: 'untrimmed, unman'd: When a ship has her complement of men, and her rigging complete, she is said to be in her trim.'—This is practically the same as Warburton's explanation; it is not after Capell's usual procedure thus to take a predecessor's interpretation without comment, and although there is evidence throughout his *Notes* that he had seen Warburton's edition which appeared in 1747, it is not so easy to ascertain when Capell's *Glossary* was prepared; it was published after his death by Collins as a part of the first volume of the *Notes* in 1779. Neither Johnson nor Edwards, I think, wholly comprehended the innuendo contained in the last sentence of Warburton's note.—ED.]—STEEVENS: *Trim* is *dress*. An *untrimmed* bride is a bride *undrest*. Could the tempter of mankind assume a semblance in which he was more likely to be successful? By Shakespeare's epithet, 'untrimmed,' I do not mean absolutely *naked*, but: 'Nuda pedem, discincta sinum, spoliata lacertos,' [Mantuanus, *Eclogue* i.]; in short, whatever is comprised in Lothario's idea of *unattired* [see Rowe's *Fair Penitent*, I, i; works, i, p. 162], 'Non mihi sancta Diana placet, nec nuda Cythera; Illa voluptatis nil habet, haec nimium.' [Ansonius, *Epigram* xxxix, ll 5, 6.—These classical quotations Steevens obtained, I think, from Burton, *Anatomy of Melancholy*, Part III, sec. ii, memb. iii, subsec. iv, where the author treats of Beauty as a Cause of Love Melancholy. Steevens adds to these, four other passages from later writers wherein *trimmed* is used in the sense of *dressed*; such might easily be multiplied, and as both Theobald and Edwards have already called attention to this meaning of the word, they need not be repeated. Steevens thus continues:] The devil (says Constance) raises to your imagination your bride disencumbered of the forbidding forms of dress, and the memory of my wrongs is lost in the anticipation of future enjoyment. Mr Collins inclines to a colder interpretation, and is willing to suppose that by an 'untrimmed bride' is meant 'a bride unadorned with the usual pomp and formality of a nuptial habit.' The propriety of this epithet he infers from the haste in which the match was made, and further justifies it from King John's preceding words: 'Go we as well as haste will suffer us, To this unlook'd for, unprepared pomp.' Mr Tollet is of the same opinion, and offers two instances in which 'untrimmed' indicates a deshabelle or a frugal vesture. In Minsheu's Dictionary it signifies one not finely dressed or attired. Again in Vives's *Instruction of a Christian Woman*, 1592, pp. 98, 99: 'Let her (the mistress of the house) bee content with a maide not faire and wanton, that can sing a ballad with a clere voice, but sad, pale, and untrimmed.'—MONCK MASON (*Comments*, etc., p. 156): Warburton's explanation of this passage is truly ridiculous, and that of Steevens also is somewhat ludicrous; I mean that part of his note in which he seems to insinuate that by 'untrimmed' Constance means *naked*. To *trim* means to *dress-out*, but it does not signify to *clothe*; and

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'untrimmed' may mean *unadorned*, but it cannot mean *unclad*; perhaps we should read *untried*, or *untrained*, or adopt Theobald's amendment.—MALONE: I incline to think that the transcriber's ear deceived him, and that we should read as Mr Theobald has proposed. [Malone here quotes, in illustration of *trim* signifying spruceness of attire, the three passages given by Theobald in *Sh. Restored* to this same purpose, those, namely, from *1 Henry IV*; from *Cymbeline* and *Venus & Adonis*, to these Malone adds: 'Go, waken Juliet; go, and trim her up; Make haste; the bridegroom he is come already.'—*Rom. & Jul.*, IV, iv, 24. Malone thus continues:] The freshness which our Author has connected with the word *trim* in the first and last of these passages ['trimly dress'd'; 'colours fresh and trim'], and the 'dainty trims that made great Juno angry,' which surely a bride may be supposed most likely to indulge in (however scantily Blanch's toilet may have been furnished in a camp), prove either that this emendation [by Theobald] is right or that Mr Collins's interpretation of the word 'untrimmed' is the true one. Minsheu's definition of *untrimmed*, 'qui n'est point orné,—*inornatus, incultus*,' as well as his explanation of the verb *to trim*, which according to him means the same as 'to prank up,' may also be adduced to the same point.—SINGER (ed. i.): *Trim* is dress. *Comptus virgineus* is explained by the dictionaries, 'The attyre of maydens, or maidenly trimming.' An 'untrimmed' bride may therefore mean a bride *undressed* or disencumbered of the forbidding forms of dress. It is, however, probable that this term may have been used for a *virgin bride*. [For this last suggestion Singer acknowledges his indebtedness to a note on a line in Chapman's *May Day*, Act IV, sc. i, as given in vol. iv. of the *Ancient Drama*. This is the title as given by Singer; but the note to which he undoubtedly refers is to be found on p. 95, vol. iv. of the supplement to Dodsley's Collection, which was edited by Charles Wentworth Dilke and published in 6 volumes, 1816, with the simple title *Old Plays*. The passage in Chapman's licentious play, wherein this word occurs, need not here be quoted, as Dilke says: 'the indelicate sense in which it is used is too plain to need comment;' he excuses his having called attention to it on the ground that the commentators are not agreed as to the meaning of the word in the present passage in *King John*. He characterises Steevens as the ablest commentator, but finds his interpretation 'rather forced, and as Constance describes Blanch as *she then stood before him*,' Dilke believes Constance's meaning to be 'a new and virgin bride.' He then quotes three other passages wherein this word is used, and manifestly can have but one meaning. These are as follows: *Titus Andronicus*, V, i, 93-96; Beaumont & Fletcher, *The False One*, II, iii. (ed. Dyce, p. 253); *Ibid.*, *The Loyal Subject*, II, i. (ed. Dyce, p. 32); although Dilke quotes these passages in full, the last of these only shall be transcribed—Theodore is describing the ravages of the Tartars and says to Boroskie: 'They would not only have abused your buildings, Your goodly buildings, sir, and have drunk dry your butteries, Purloined your lordships plate, the duke bestowed on you For turning handsomely o' th' toe, and trimmed your virgins, Trimm'd 'em of a new cut, an't like your lordship, 'Tis ten to one, your wife too.'—DYCE (*Remarks*, etc., p. 91), after a short summary of the notes in the *Variorum* of 1821, says in conclusion: 'Let the next editor of Shakespeare merely state that 'untrimmed' means *virgin*, without any comment, though I now think it right to adduce the following passage, among many others which might be cited. [Here follows the passage from *The Loyal Subject* quoted above.]—BARRON FIELD, in an article on *Some*

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Obscure Passages in Shakespeare contributed to the Old Shakespeare Society's Papers, 1847, vol. iii, p. 137, calls attention to a remark by Richardson in his 'excellent Dictionary' to the effect that '*untrimmed*, in this passage, is only a corruption of *entrimmed*, as *unrip* is of *enrip*.' (Which is, however, rather of philologic interest than Shakespearean.) Speaking of Dyce's interpretation Field says: 'There is no doubt, from the passage cited by Mr Dyce, and from another loose song in Heywood's *Rape of Lucrece*, Act I, sc. iii, that the verb *to trim* was used in such a sense; but I must think it was then always a canting word, just as we employ the word *to dress* in the sense of *to chastise*. It cannot be supposed that the Lady Constance would use the word in a wanton sense; and in any other "untrimmed" would bear the same meaning that it does in the following passage from the Poet's *Sonnet xviii*, namely, *undecorated*, whereas the argument here would require *decorated*: "And ev'ry fair from fair sometimes declines, By chance, or nature's changing course, untrimmed."—Field therefore declares that there is no doubt that Theobald's reading is correct. The advice contained in Dyce's Remark was at once accepted by Hudson, one of Dyce's firm adherents; in his ed. i. he has merely: "An "untrimmed bride" is, no doubt, a *virgin* bride."—Not so, Dyce himself, however; in a communication to *Notes & Queries* for July 3, 1852, Singer says that Dyce proposes for the original reading the emendation *uptrimmed*, with which new reading Singer expresses great satisfaction, and Dyce himself, in his *Few Notes*, published in 1857, thus retracts his former views: 'On the word "untrimmed" how have the commentators written! how have I myself written! how foolishly all of us! I now see (and with wonder at my former blindness) that nothing more is required than the change of a single letter—that, *beyond the possibility of doubt*, Shakespeare wrote: "In likeness of a new *up*-trimmed bride." Compare what he elsewhere says of *a bride*: "Go, waken Juliet; go, and trim her up."—*Rom. & Jul.*, IV, iv, 24. [Theobald anticipated Malone, and Malone anticipated Dyce in this illustration.—Ed.] So too Marlowe: "But by her glass disdainful pride she learns, Nor she herself, but first *trimmed up*, discerns."—*Ovid's Elegies: Works*, iii, 174, ed. Dyce.'—Singer makes no verbal recantation beyond saying at the end of his communication to *Notes & Queries*: 'It is satisfactory, by such a simple and undoubted correction, to get rid of heaps of idle babble and verbiage about a word that the Poet certainly never wrote, and certainly never conceived, with the meaning that some of the commentators would give to it.' In support of this he quotes the lines from the eighteenth Sonnet given above by Field.—Singer therefore adopts Dyce's emendation in the text of his ed. ii, as, of course, did likewise Hudson, with no mention in either case of a *virgin* bride.—COLLIER (ed. i.) accepts the reading of the Folio, although 'a misprint may be suspected here.'—VERPLANCK: That is, a *virgin* bride, for which sense there is abundant authority in the old dramatists.—STAUNTON (ed. i.): As 'untrimmed' is usually conceived to mean unadorned, and the sense appears to require a word implying the reverse, we have adopted the happy and unforced emendation of Mr Dyce.—IBID. (*Addenda and Corrigenda*, vol. i, p. lxxvi.): I am not at present so satisfied of the propriety of Dyce's ingenious emendation, *uptrimmed*, as I was formerly. In old times it was a custom for the bride at her wedding to wear her hair unbraided, and hanging loose over her shoulders. May not Constance refer to this custom? Peacham, in describing the marriage of the Princess Elizabeth with the Palsgrave, says that 'the bride came into the chapell with a coronet of

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pearle on her head, and *her haire* dischevelled and hanging down over her shoulders.' Compare, too, *Tancred and Gismunda*: 'So let thy tresses flaring in the wind *Untrimmed* hang about thy bared neck.'—Act V, sc. i.—R. G. WHITE: 'Trimmed' meant, in Shakespeare's day, gayly, finely, or, as we even now say, trimly dressed. An 'untrimmed bride' is, therefore, a bride in *deshabille*; and in some such condition was Blanch on account of her unexpected nuptials, and the haste in which they were performed; a consideration which, by the way, disposes of the corrections '*and trimmed*' by Theobald, and '*up trimmed*' in Collier's Folio. The latter expression needs neither explanation nor justification in itself; but there was no time to trim Blanch up. The obvious allusion, too, to the temptation of St Anthony makes it clear that the old text is correct. It is, of course, not intimated that Blanch was then and there in a condition approaching that in which the temptress of St Anthony is generally supposed to have won the victory for the Devil. Constance's epithet has at once a slight taint of womanish spite, and a forward look for Louis.—COLLIER (ed. ii.): The proper change is made by the MS. Corrector [see *Text. Notes*], viz.: *uptrimmed*. The conjecture of Rev. Mr Dyce was thus long anticipated, and there could be no reasonable doubt about it.—J. O. HALLIWELL: The ordinary meaning of 'untrimmed,' *unadorned* or *undressed*, hardly makes sense, Constance meaning to speak of the bride as an attraction; unless indeed the refined criticism, that the term means loosely apparelled, be adopted with the idea that a beautiful woman so clothed is more fascinating than when attired in all the elegancies of fashion. '*Acosmus*, one that is undecked or untrimmed, a slooven.'—Eliote's *Dictionarie*, ed. Cooper, ed. 1559. . . . Mr Dyce ingeniously suggests *up-trimmed*; but the rapidity with which the match has been made and the King's allusion to 'this unlook'd for, unprepared pomp,' appear to show that Constance would not refer especially to the splendor of the bride's dress. Allusions to brides and bridegrooms being trimmed or trimmed up, in other words, sprucely dressed on the occasion of their marriages, are not uncommon; but they by no means prove that Constance speaks of a lady so adorned, and the context shows that such is probably not the case. Without the necessity of considering a wanton allusion is intended, which it clearly cannot be, 'untrimmed' may merely mean virgin, used as innocently as we might 'a new maiden bride,' in allusion to her absolute freshness, a meaning far more forcible than the very prosaic one of a new well-dressed wife. The verb, to *trim*, is used with a double meaning in *Titus Andronicus*. [Halliwell quotes as examples of this double meaning the passages from Chapman's *May Day*; from *The False One*; and *The Loyal Subject*, and cites the song in Heywood's *Rape of Lucrece*, to which reference has already been made in the preceding notes.]—CARTWRIGHT (p. 15) objects to Dyce's emendation on the ground that 'We say dressed up, but never updressed. . . . A word, of which there is no example in the language, cannot be admitted as an emendation.' [While I am not favorably inclined to Dyce's proposal, I think that Cartwright's reasoning is unsound: we say *upstand* for stand up; *upstart* for start up, and many other compounds of the same kind. An example of *uptrim* may yet be forthcoming.—ED.]—KEIGHTLEY (*Expositor*, p. 222): 'Untrimmed' would seem to express the indecent haste of the wedding, the bride having, as it were, no trousseau, but being married in her ordinary clothes.—BENJ. EASY (*Notes & Queries*, 1863, III, iv, 366) offers the same explanation as did Staunton several years before, viz.: that 'untrimmed' here refers to the loose-flowing hair of the bride as was cus-

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tomary at the time, and in illustration quotes: 'Come, come, my lord, untie your folded thoughts And let them dangle loose as a bride's hair.'—*Vittoria Corombona* (ed. Dyce, vol. i, p. 83). 'It is curious,' says Easy, 'that Steevens, in a note on this last passage, states that brides (and among them Anna Boleyn) formerly walked to church with their hair hanging loose behind, and yet missed the meaning of "untrimmed bride" so far as to give a ludicrous explanation of it.'—A. SCHMIDT (*Jahrbuch*, iii, 1868, p. 356): That is, in likeness of a bride who has removed her ornaments, or rather a wife who has laid aside her bridal finery. 'Untrimmed' would have had this same meaning if it occurred only here and in no other place in Shakespeare. The verb is, however, to be found in this same sense in *Sonnet xviii*. [see note by B. Field, *ante*; it is quite unlikely that Schmidt had any cognisance of this note.—Ed.]. Only the *lues emendatoria*, which at last catches even such editors as Dyce, could have led him to read *uptrimmed* bride, since it is as clear as daylight that we should only speak of a 'new *up-trimmed* bride' before the marriage, not, as in the present case, after the ceremony. [In his *Lexicon* Schmidt explains 'untrimmed' in the present passage as 'a bride recently divested of her wedding gown.'—Ed.].—Br. NICHOLSON (*Athenæum*, 7th Sept., 1878): I confess my astonishment that an editor so learned and well read, and reputed of excellent judgment [as Dyce], should have substituted *uptrimmed* in this line. Did Mr Dyce not know the custom of the time? Doubtless a bride was uptrimmed then as now and in every age. Doubtless, also, her hair was so far trimmed by art as to look more naturally and more beautifully flowing." But in Shakespeare's day a virgin bride had by custom the sole right of appearing at the altar with her hair flowing and loose, and, so to speak, untrimmed or dishevelled, not tied in the matron's knot, and she wore it thus *in token of her virginity*. As the devil could appear as an angel of light, so, says Constance, he tempts you now in the guise of a pure and innocent maiden. Thus, too, we obtain and see the full meaning of the explanatory and intensitive adjective 'new,'—that is, a new or untouched bride. [Compare] Jonson's *Hymenæi*, the description of the celebrating presentation: 'Betwixt these a personated bride, supported, her hair flowing loose, sprinkled with gray,' [ed. Gifford, vii, 52]. . . . Thus this so-called emendation of Mr Dyce's alters the sense of the passage, weakens immeasurably its force, and destroys the meaning of 'new.'—FLEAY (p. 114): I note that Shakespaere never uses the verb *trim* except of dress; and though my plan is not to alter the text where any probable meaning can be got from it as it stands, I yet believe that Dyce's reading is correct. Compare in support of Staunton, *Tancred & Gismunda*: 'O let me dress up those untrimmed locks.'—V, iii. *Trim* is used in a different sense in Heywood's *Rape of Lucrece*, sc. iv, and elsewhere; but there is no need for us to discuss interpretations (although they have been seriously advanced by some editors) which are not of a character to allow of their having been put in Constance's mouth by Shakespeare.—HERR (p. 26) says that it is altogether improbable that Constance should refer to Blanche's personal appearance, but that it is her position as one interposed between the two kings. Hence 'is it not likely that the author wrote: "In likeness of a new *intervened* bride"?' Which may be interpreted to mean: "the devil tempts you here in the shape of a bride newly brought forward as an intermediary." If *intervened* be not acceptable, Herr offers as alternatives *upsprung* or *upsummoned*, either of which, he says, 'would be infinitely better than to retain the senseless one, "untrimmed," in the text.'—[The

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word *intervened* in the modern sense was unknown until the beginning of the seventeenth century. Herr's explanation of the passage is, besides, open to objection.—ED.]—DYER (*Folk-Lore of Sh.*, p. 53) opines that there may be here an allusion to the custom of the bride wearing her hair loose and dishevelled.—MOBERLY: That is, a new bride not yet enjoyed. It is strange that editors should wish to change the word (see *Titus Andronicus*, V, i, 93).—WRIGHT is unusually non-committal; he considers the suggestion that 'untrimmed' means divested of her bridal attire is not probable, and questions whether Staunton's interpretation may not be the true meaning.—VAUGHAN (i, 42): Shakespeare uses *trim*, both as noun and verb, to signify elaborate attire; and therefore I should fully incline to Theobald's emendation as most probable, and to Collier's MS. Corrector's as not improbable, were it not for the words, 'The devil tempts thee *here* in likeness,' and she was not present in the likeness of a trimmed bride. But 'trimmed' and 'uptrimmed' are very light matters as elements of a sensual temptation by the devil. Although, then 'untrimmed' enhances the effect of 'new,' denoting the absence of all artificial decorations, and therefore may be Shakespeare's 'word'; yet I think it not improbable that the Poet wrote: 'a new *untamed* bride.' [See note by Theobald (*Sh. Restored*), *ante*.] No classical scholar could fail to see in this expression the equivalent to 'a new and virgin bride,' even if Shakespeare had not himself defined it virtually, and indicated its value as a spur to love and desire, by a passage in *Tro. & Cress.*, where Diomedes, rebuking the eagerness shown by Paris and Menelaus for the possession of Helen, speaks of the latter as 'a flat tamed piece'—the absolute opposite of the 'new *untamed* bride' here, *Trimmed* or 'untrimmed.' Blanche was the new and virgin bride—a real temptation. It may be observed, too, that Shakespeare in the quoted passage makes a whole syllable of the last three letters of 'tamed,' as would be the case with *untamed* here.—MARSHALL: There is no doubt that *to trim* meant 'to dress more or less finely' and not simply 'to clothe'; so that those commentators who maintain that the meaning of 'untrimmed' is *undrest* have gone, probably, a little too far. At the most it would mean only in *deshabille*; but the epithet here might refer to the fact that Blanche was not fully dressed as a bride should be. I cannot see any reason for Grant White's statement that here is an allusion to the temptation of St Anthony. [Marshall mentions also the 'plausibility' of Staunton's interpretation.]—HERTFORD takes 'untrimmed' to mean '*disarrayed*, i. e., either divested of her wedding robe, or with her hair hanging loose.'—MOORE SMITH: I incline to think that we should interpret these words as 'a bride newly divested of her marriage clothes.' Though tresses may be 'untrimmed,' it does not follow that 'an untrimmed bride' should naturally mean 'a bride with untrimmed tresses,' and if 'new' is left to stand alone, it is quite otiose.—IVOR JOHN: Taking the passage as it stands, we may explain it by supposing Constance to mean that Blanch was a new-made bride having just laid aside the trimmings in which she had been married.—DEIGHTON: The strongest objection to '*un-trimmed*' is, I think, to be found in the word 'new,' which seems here to be used as an adverb, 'newly decked out.' The allusion to the temptation of St Anthony seems to me as apt whether Blanch was '*untrimmed*' or '*uptrimmed*,' and the objection that 'there was no time to trim Blanch up' is almost puerile.—[In the face of so great an array of discussion and explanation of the meaning of a word, will it be considered presumptuous to say, that throughout one important fact seems to have been disregarded,

Bla. The Lady Constance [speakes not from her faith, [210]
But from her need. 145

Con. Oh, if thou grant my need,
Which onely liues but by the death of faith,
That need, must needs inferre this principle,
That faith would liue againe by death of need:
O then tread downe my need, and faith mounts vp, 150 [215]
Keepe my need vp, and faith is trodden downe.

144-155. Bla. *The Lady...lout.*] In *O! then* Del. Craig.
margin Pope, Han. Om. Dono.

151. *downe.*] *down!* Cam.+, Neils.

150. *O then!* Oh, then! Ktly, Huds.

viz.: the circumstance under which the word is used. From first to last the interpretation of the whole line has been that Blanche is used by the devil as a lure to swerve Lewis from his allegiance. For this I think Steevens is responsible. It was, I admit, with some hesitation that I transcribed the whole of his salacious note; only the facts that his remarks have been referred to by several later commentators, and to show how one early idea may give a bias to future interpretations, are my excuse for giving them in full. But is this the only construction that can be put upon the words of Constance? Consider what has led up to her bitter speech. Lewis says to his father, 'Bethink you, you have two alternatives to choose, the consequence of the heavy curse of Rome, or the consequence of the loss of England's friendship, I advise you to forego the easier'; and, of course, he means the friendship of King John. Blanche hastily interposes that the easier to forego is the consequence of Rome's curse. With the loss of England's friendship she will lose her new-made husband. It is this remark that calls forth from Constance the appeal to Lewis to stand fast in his decision, from which he is being tempted to swerve by the words of the devil issuing from the mouth of his newly acquired bride. Friendship between Philip and John means the overthrow of all of Constance's hopes. Whether we take 'untrimmed' here to mean a *virgin bride*, with Dyce's first interpretation; or *with hair unbound*, as Staunton decides; or in *deshabille*, *undrest*, as Steevens and others have done, there can, I think, be very little reason to regard the speech of Constance as referring to Blanche herself as the temptation. She is already won by Lewis and married to him; she is not presented as a bribe to make him forswear his oath, but it is her soft, insinuating words that are tempting him from his allegiance. As to the particular meaning of the word 'untrimmed' here, but little need be said by the present editor; after the patient reader has examined the many opinions he is quite as competent to select that view which is held by the major number as to have it pointed out to him. Let it be said, however, that of all possible interpretations, that by Steevens is, in my opinion, the least possible; that, if a single example of the opposite of *trim* in the sense first quoted by Dilke, and accepted by Dyce, were produced it might be acceptable; that, as several examples of 'untrimmed,' in the sense given by Staunton, are well known, his explanation is deserving of high respect; that, the meaning in disarray or in *deshabille* is almost as bad as Steevens's. Why should Blanche be in this condition any more than Constance or Elinor? Personally I incline to Staunton's interpretation.—ED.]

146-151. Oh, if... trodden downe] MARSHALL: This speech of Constance

John. The king is moud, and anfwers not to this. 152 [217]

Con. O be remou'd from him, and anfwere well.

Aust. Doe fo king *Philip*, hang no more in doubt.

Basl. Hang nothing but a Calues skin moft fweet lout. 155 [220]

Fra. I am perplext, and know not what to fay.

Pan. What canft thou fay, but wil perplex thee more?

If thou ftand excommunicate, and curft? 158 [223]

152. *king*] *kind* F₂F₃.

moud] *moved* Ff, Cam.+, Huds.

ii. *mov'd* Rowe et cet.

153. *O*] *O!* Coll. Wh. i, Huds. i, Del.

Craig. *Oh!* Ktly.

remou'd] *removed* Cam. Glo. Cla.

Fle. Huds. ii.

well.] *well:* Ff, Rowe. *well!*

Dyce, Hal. Cam.+, Huds. ii, Neils.

154. *fo king*] *fo, King* F₄.

155. *Calues skin*] *Calues-skin* Ff,

Rowe, Fle. *calve's-skin* Pope,+. *calf's-skin* Cap. et cet.

156. *perplex*] Ff, Rowe,+, Fle.

perplex'd Cap. et cet.

157. *wil*] F₁.

more?] *more*, Rowe et seq.

158. *excommunicate*] *excommunicate'* Fle.

curst] Ff, Rowe,+, Var. '78, '85,

Cap. *cursed* Cam. Glo. Cla. Wh. ii.

is very characteristic of Shakespeare's earlier style; in its elaborate antithesis and play upon words it rivals some of the most affected speeches in *Richard II.* Compare Gaunt's speeches in II, i. of that play. [See also II, i, 449-453, note by RUSHTON, *ante.*]—DEIGHTON: That is, O, if you admit my need, which need would have no existence if faith had been kept with me, that need necessarily infers this consequence, that if my need were put an end to, faith would once more be a living one. O, then if you tread my need under foot (i. e., take away the causes of it), faith necessarily mounts up, while if you maintain my need (i. e., the causes of it), you are, by doing so, treading faith under foot. 'Only' and 'but' in l. 147 are tautological.

156. I am perplex] SNIDER (ii, 303) calls attention here to the careful differentiation of the characters of father and son acting in accordance with their different principles. 'The son is without conscience. He sees in the present turn of affairs an opportunity for personal advantage greater than those which the fulfillment of the marriage contract offered—he uses the church as a means. At once he becomes very pious, and insists upon obedience to Pandulph's order. To be sure, he violates good faith, and endangers the new-born family to which he has pledged his sacred fealty; but these are moral considerations, which have not the weight of a feather against his self-interest. Passing to the father, we observe one of the most profound collisions to be met with in the works of Shakespeare. Philip possesses a powerful—indeed, controlling—principle in conscience. Good faith, amity, oaths are spiritual elements which he cannot disregard. But here is the Church, which commands him to break them; and the Church, too, is a principle which he acknowledges most devoutly. What is he to do? Philip hesitates to obey the mandate of Pandulph, and maintains the right of moral obligation as revealed in the human heart. It is the great function of the Church to foster and enforce the moral conscience of man; but the Church now has a political end, to which it subordinates its religious end. It is thus in contradiction with itself, and is really destroying the purpose of its existence. The King of France, therefore, asserts the internal spirit of the Church against its formal authority.'

Fra. Good reuerend father, make my perfon yours,
 And tell me how you would bestow your selfe? 160 [225]
 This royall hand and mine are newly knit,
 And the coniunction of our inward foules
 Married in league, coupled, and link'd together
 With all religious strength of sacred vowes,
 The latest breath that gaue the found of words 165 [230]
 Was deepe-sworne faith, peace, amity, true loue
 Betweene our kingdomes and our royall felues,
 And euen before this truce, but new before,
 No longer then we well could wash our hands,
 To clap this royall bargaine vp of peace, 170 [235]

159. *reuerend*] *rev'rend* Pope, +.
 160. *your selfe*] Ff, Rowe, Pope.
your self: Han. *your self*. Theob. et cet.
 162-173. *And...kings*:] Om. Dono.
 164. *religious*] Ff.
vowes,] Ff, Rowe, Pope, Han.
 Warb. *vows*. Johns. Var. '73, Knt,
 Coll. ii, Sta. Fle. Rife, Neils. *vows*;
 Var. '78 et cet.

166. *deepe-sworne*] *deep sworn* F₄,
 Rowe.
 167. *felues*,] Ff, Rowe i, Cam. Glo.
 Cla. Wh. ii. *selves*. Rowe ii, +. *selves*:
 Cap. Var. '73 et cet.
 168. *euen*] *ev'n*, Pope, +.
 169. *then*] *than* F₃F₄.
 170. *of peace*] *in peace* F₄, Rowe i.

159. *make my person yours*] MOBERLY: Nothing can be finer than Philip's vain appeal to Nature and Nature's law, which had little weight indeed at a period when even truth and right would have been considered as wickedness in disguise, unless they moved in the pathways of the Church, as Dean Milman has shown in his sketch of the Emperor Frederick II. (*Lat. Christ.*, iv, 370).

160. *bestow your selfe*] That is, *behave, act*. Compare: 'How and which way I may bestow myself To be regarded in her sun-bright eye.'—*Two Gentlemen*, III, i, 87.

162. *And the coniunction*] IVOR JOHN: There is a looseness of construction in this sentence, for, although 'conjunction' is the subject of '(is) married,' '(is) coupled,' and '(is) linked,' these participles agree in meaning with 'inward souls.'—DEIGHTON: It seems doubtful whether the construction here is 'the conjunction of our souls is married in league,' the words 'coupled . . . vows' being an amplification of 'married in league'; or, 'the conjunction of our souls being married in league' is 'coupled,' etc. In either case there is tautology; for the meaning is nothing more than 'the inward union of our souls is outwardly ratified by the solemn compact we have made with formal exchange of vows.'

163. *coupled, and link'd together*] T. CARTER (p. 209) compares: 'Let no man therefore put asunder that which God hath coupled together.'—*Matthew*, xix, 6 (*Genevan Vers.*).

168-171. *And euen before . . . ouer-staind*] The lines preceding this make us apt to lose sight of the fact that what follows refers to the words 'this royal hand and mine.' The simple statement is thus: Our hands are but lately joined in friendship; only just before this truce Heaven knows how smeared they were with blood, the making of this league has barely given us time to cleanse them.—ED.

170. *To clap . . . vp*] WRIGHT: The figure is taken from the joining of hands

Heauen knowes they were befmeard and ouer-stained 171 [236]
 With slaughters pencil; where reuenge did paint
 The fearefull difference of incensed kings:
 And shall these hands so lately purg'd of oblood?
 So newly ioyn'd in loue? so strong in both, 175 [240]
 Vnyoke this feyture, and this kinde regreete?
 Play fast and loose with faith? so iest with heauen,
 Make such vnconstant children of our selues
 As now againe to snatch our palme from palme: 179 [244]

171, 177, 201. *Heauen*] *Heav'n*
 Rowe, +.

173. *difference*] *diff'rance*] Pope, +.
incensed] *incensed* Dyce, Fle.
 Words.

173. *kings*:] *kings*. Warb. Johns. Var.
 '73.

175. *loue*?] *love*, Rowe et seq.
 177. *heauen*,] *heav'n*? Theob. ii, Warb.
 Johns. Fle.

179. *palme*:] *Palm*? F₄ et seq.

at the time the bargain was made. Compare *Tam. of Shr.*, 'Was ever match clapp'd up so suddenly.'—II, i, 327.

172. *slaughters pencil*] The earliest meaning of 'pencil,' as given by Murray (*N. E. D.*), is a broad brush used by painters to cover a large surface with varnish or paint, in illustration whereof he quotes among other passages: 'We shoulde with a bundel of humility, as it were with a paynters pensell, dypped in the redde bloude of Christe, marke oure selfe on euerye syde.'—1534, More, *Treat. Pass.*, Works, 1297/2.—Ed.

175. *so strong in both*] JOHNSON: I believe the meaning is, love so strong in both parties.—HENLEY: Rather, in *hatred* and in *love*; in deeds of *amity* or *blood*.—CAPELL (I, pt ii, p. 129): 'Both' refers to 'love,' and to 'blood' in l. 174; but as 'blood' is not very intelligible in conjunction with 'strong,' we must understand by it *enmity* (an idea included in it), and the whole sentence thus: the strength too of this love and this enmity being seen.—DELIUS suggests as the likeliest construction that 'strong' relates to 'hands'; 'both' to 'blood' and 'love'.—MOBERLY: That is, both in quarrel and in love.—WRIGHT: That is, in fighting and in friendship.—DEIGHTON: [Henley's] explanation seems to me the better one, as completing a climax, the degrees of which are 'so lately purged,' 'so newly joined,' 'so strong,' etc. [Is not 'strong' merely intensive here? that is, so strongly, or completely, purged of blood; and so strongly *because* newly joined in love.—Ed.]

176. *regreete*] CRAIGIE (*N. E. D.*, s. v.): A (return of a) salutation or greeting. [The present line quoted.]

177. *Play fast and loose*] NARES (*Gloss.*, s. v.): A cheating game, whereby gipsies and other vagrants beguiled the common people of their money. It is said to be still used by low sharpers, and is called *pricking at the belt*, or *girdle*. It is thus described: 'A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whosoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends and draw it away.'—Sir J. Hawkins, [note on 'Like a right gipsey, hath, at fast and loose, Beguil'd me to the very heart of loss.'—*Ant. & Cleo.*, IV, xii, 28].

Vn-fweare faith fworne, and on the marriage bed 180 [245]

Of smiling peace to march a bloody hoast,

And make a ryot on the gentle brow

Of true sincerity? O holy Sir

My reuerend father, let it not be so;

Out of your grace, deuise, ordaine, impose 185 [250]

Some gentle order, and then we shall be blest

To doe your pleasure, and continue friends.

Pand. All forme is formelesse, Order orderlesse,

Saue what is opposite to *Englands* loue.

Therefore to Armes, be Champion of our Church, 190 [255]

Or let the Church our mother breathe her curse,

A mothers curse, on her reuolting sonne:

France, thou maist hold a serpent by the tongue, 193 [258]

183. *O holy Sir*] *O! holy sir*, Coll. Huds. i, Del. Craig. *O, holy sir*, Dyce, Hal. Wh. i, Sta. Cam.+, Fle. Huds. ii, Words. Dono. Neils.

184. *so*] *so!* Dyce, Hal. Wh. i, Ktly, Cam.+, Huds. ii, Words. Dono. Neils. Craig. *so*. Del. Fle.

186. *and then*] *and* Pope,+. *then* Lettsom, Huds. ii, Words.

blest] *bless'd* Steev. et seq.

190. *to Armes*,] Ff, Rowe, Pope, Knt i, Fle. *to arms!* Theob. et cet.

Church,] Ff, Rowe, Coll. Huds. i, Cam.+, Del. Fle. Neils. Craig. *church*. Pope. *church!* Theob. et cet.

191. *Church our mother*] *church, our mother*, Cap. et seq.

191, 192. *curse*,...*curse*,] *curse*,—... *curse*,— Dyce, Hal. Huds. ii, Words.

192. *sonne*:] *sonne*. or *son*. Ff, Rowe et seq.

180, 181. on the marriage bed . . . to march] MOBERLY: It is easy to find fault with such metaphors as these; but the inward meaning should be considered: To make our armies trample down the peace which a marriage has so lately sanctioned; and (in the next line) to make a riot where true Sincerity, with her candid brow, should be mistress of all. The metaphors are not, therefore, incongruous, though the compression makes them appear so.

182. make a ryot] This is a somewhat unusual expression; the more common one is, to *raise* or *commit* a riot. GRANT WHITE in his *Memoirs of Sh.* (Wks, i, p. xlii.), in speaking of the quarrels between Sir Thomas Lucy and the Corporation of Stratford, says: 'Records of one about common of pasture in Henry VIII.'s time are still preserved in the Chapter House at London; and among the papers at the Rolls' House is one containing "the names of them that made the ryot upon Master Thomas Lucy, esquier."'—This is, of course, long before W. Shakespeare's time, but it is possible that this legal use of the phrase suggested a like use in the present passage.—ED.

186. *and*] LETTSOM (ap. DYCE ii.): 'And' seems to have intruded from the line next below.

193. a serpent by the tongue] MOBERLY: The tongue was supposed to be the sting; as by Bunyan, who thought it a miracle that in his rash youth he had forced open a viper's mouth with a stick, and pulled out its tongue unharmed. [This ignorance of a fact in natural history was possibly peculiar to Bunyan. It can hardly be said to be general. Pliny, *Natural History* (trans. Holland), says: 'Some

A cased Lion by the mortall paw,

194 [259]

194. *cased*] Ff, Rowe, Varr. Mal. Rann, Steev. Varr. Sing. i, Coll. i. *chased* Pope, Knt. *caged* Coll. ii, iii, Ktly (*'raged* Id. conj.). *chafed* Theob. et cet.

say, that a serpent hath but one venomous tooth; which because it is crooked,' therefore, 'he turneth and bendeth it upright when he would sting or bite withall.'—Bk xi. (ed. 1635, p. 337); and Topsell in that part of his volume devoted to Serpents tells us: '—in their teeth they carrie poyson of defense and annoyance. . . . In the upper chap they have two longer then all the residue, on either side one, bored through with a little hole, like the sting of a Scorpion, by which they utter their poyson.'—(ed. 1608, p. 11). There are many proofs that Shakespeare's main sources of information on points in Natural History were these two authors; and if he here speak of the dangerous quality of the serpent's tongue, it is, I think, rather on account of its proximity to the death-dealing teeth.—ED.]

194. A cased Lion] STEEVENS: The modern editors read 'a *chafed* lion.' I see little reason for change. 'A cased lion' is a lion irritated by confinement. So in 3 *Henry VI*: 'So looks the pent up lion o'er the wretch That trembles under his devouring paws.'—I, iii, 12.—MALONE: Again in Rowley's *When You See Me You Know Me*, 1621: 'The lyon in his cage is not so sterne As royal Henry in his wrathful spleene.' Our Author was probably thinking on the lions, which in his time, as at present, were kept in the Tower, in dens so small as fully to justify the epithet he has used.—[Malone is unfortunate in his quotation; as the significant word *cage* is evidently a misreading of the line as it appears in the other quartos, where the words are, 'The lion in his *rage*,' ed. Elze, p. 64. In his careful reprint of this play Elze does not record *cage* as the reading of any text.—Marshall says that in his copy of the Qto, 1632, 'the word is very indistinct and seems intended for *rage* more than *cage*.' The first quarto is dated 1605. This would hardly be worth the noting were it not that Collier has used this quotation, as given by Malone, in support of the MS. Corrector's change, *caged*.—ED.]—KNIGHT, who follows Pope in reading *chased*, says: 'We have ventured here upon a slight change. The original is supposed to mean a lion in a cage. The image is, strictly taken, weakened, if not destroyed, by this epithet; for the paw of a confined lion is often held with impunity. And yet "cased" may mean irritated by confinement.'—DYCE (*Remarks*, p. 92): With a full recollection of the passages cited by Steevens and Malone to support this reading ('cas'd'), I think it decidedly wrong. Shakespeare would not have used 'cased' in the forced sense of *caged*, because in his time 'a cased lion' meant properly 'a lion stript of his skin, flayed.' So in *All's Well*: 'We'll make you some sport with the fox, ere we case him,' III, vi, 111; and in Beaumont and Fletcher's *Scornful Lady*: 'then with my tiller Bring down your gibship, and then have you cas'd, And hung up in the warren.'—V, i. Knight prints '*chased* lion.' But the right reading is undoubtedly *chaf'd*; in the following passage of Beaumont and Fletcher's *Philaster*, where the quarto of 1620 has '*chaf'd*,' the other eds. have *chast*, and (let it be particularly observed) 'cast': 'And what there is of vengeance in a lion Chaf'd among dogs or robb'd of his dear young.'—V, iii. I may add, that in Shakespeare's *Henry VIII*, we find: '—so looks the chafed lion Upon the daring huntsman that has gall'd him,' III, ii, 206; and in Fletcher's *Loyal Subject*: 'He frets like a chaf'd lion,' V, iii.—SINGER in his ed. i. accepted the explanation of the Folio reading given by Steevens; in his ed. ii. he, however, discards this and 'unhesitatingly accepts the reading *chafed*,' which, through inadvertence, he as-

[194. A cased Lion by the mortall paw]

cribes to Dyce.—WHITE decides that *caged*, although doing the least violence to the text, cannot be received for much the same reasons as given by Knight, that a caged lion is less dangerous than one at liberty. In support of Theobald's reading he quotes the passage from *Henry VIII*, given above by Dyce, and also: 'As a chaff Lion, which now meets, now turns, From an untamed Bulls well brandished horns.'—*Il Pastor Fido*, IV, ii, trans. Fanshawe; ed. 1647, p. 130.—WALKER (*Crit.*, ii, 295, reading *chafed*): Carew seems to have had this passage in *King John* present to his mind when he wrote his lxivth Poem (*Separation of Lovers*, ed. Clarke, p. 84), and to have read *chased*; for *chafed*, as in Clarke's Carew, contradicts the context:

'Stop the chafed boar, or play
With the lion's paw, yet fear
From the lover's side to tear
Th' idol of his soul away';

and that Carew should have read *chased* was natural; for the language of Shakespeare's time was then, of course, perfectly well understood, so that no one could possibly take 'cased' for anything but nonsense, and an error of the press; and, this being taken for granted, *chased* was the most obvious correction; while, on the other hand, to complete the emendation by substituting *chafed* for *chased* was what would have occurred to none but a critic. In other parts of this poem Shakespeare is equally visible; compare St. ii. with *Sonnet* cxvi. and St. v. with *Sonnet* lvi. (Poem xci. (The Companion), *init.* *Sonnet* cxxx.?) By the way, *Two Noble Kinsmen*, IV, ii, Moxon's Beaumont & Fletcher, ii, 573, col. i, 'And as a *healed* [hunted] lion so he looks'; Heywood, *Woman Kill'd with Kindness*: '—as void of pity As chased [*chafed*] bears.'—Dodsley, vii, 262.—FLEAY: 'Lions always take their prey by springing on it from some concealed station.' W. S. Dallas on *Felida*. Hence 'cased' (*concealed*) is equivalent to watching for prey, hungry. [Fleay cites passages from *Two Gentlemen*, *Mid. N. Dream*, and *As You Like It*, wherein the adjective *hungry* is applied to the *lion*, which seem hardly relevant.] The '*chafed* lion' in *Henry VIII*: III, ii, 206, which some editors rely on for their unnecessary alterations in this passage, is Fletcher's, not Shakespeare's, who does not apply this epithet to animals. [Fleay cites passages from *Tam. of Shrew*, 3 *Henry VI*, and *Timon of Athens* (which last, by the way, should be *Titus Andronicus*) wherein *chafed* is applied to the boar and bull; all these passages Fleay asserts are not of Shakespeare's writing. In support of the Folio reading he cites I, v, 61 of this play, 'What shall they seek the lion in his denne.'—ED.]—SCHMIDT (*Lex.*), possibly under the influence of the foregoing note by Fleay, interprets 'cased lion': a lion hid in his cave; and indicates his surprise at Theobald's reading by printing *chafed* in parentheses and with an exclamation mark.—WRIGHT accepts Theobald's reading, since Steevens has not produced any instance wherein 'cased' has such a meaning as 'irritated by confinement; and chafed agrees better with the epithet "fasting" applied to the tiger in the next line.'—MARSHALL: We have adopted *chafed* as being, on the whole, the most probable reading.—MOORE SMITH: That is, shut in a box (or cage? or cave?). The point of the epithet would seem to be that if the lion were shut in, the man would be shut in also, and so much more courage would be required.—IVOR JOHN: None of the suggested meanings for the Folio reading seems satisfactory. I fail to see why the man should be supposed to be shut in [as Moore Smith takes it]. There is something to be said for Pope's reading [see *Text. Notes*] which would also

A fasting Tyger fafer by the tooth, 195 [260]
Then keepe in peace that hand which thou dost hold.

Fra. I may dif-ioyne my hand, but not my faith.

Pand. So mak'ft thou faith an enemy to faith,
And like a ciuill warre fetft oath to oath,
Thy tongue againft thy tongue. O let thy vow 200 [265]

First made to heauen, first be to heauen perform'd,
That is, to be the Champion of our Church,
What since thou fworft, is sworne againft thy selfe,

And may not be performed by thy selfe,
For that which thou hast sworne to doe amiffe, 205 [270]

Is not amiffe when it is truly done:
And being not done, where doing tends to ill,
The truth is then most done not doing it: 208 [273]

197. *dif-ioyne*] *disioyne* F₂. *disjoin*
Cap. et seq.

200. *O lei*] *O! let* Coll. Wh. i, Huds. i,
Del. Craig. *Oh lei* Ktly.

201. *perform'd*,] *performed*! Ktly.

202. *Church*,] Ff, Rowe i. *church*.
Rowe ii, +, Wh. i, Ktly, Huds. i, Cam.
Glo. Cla. Del. Fle. Dono. Craig. *church*!
Cap. et cet.

204. *performed*] *performed* Dyce, Fle.
Huds. ii, Words.

thy selfe,] Ff, Rowe. *thy self*.
Pope, Theob. Han. *thyself*. Warb.

Johns. Var. '73. *thyself*, Cam. +,
Words. Neils. *thyself*: Cap. et cet.

205. *For that*] *For that*, Theob. Warb.
Johns. Varr. Mal. Steev. Varr. Sing.
Coll. Hal.

206. *Is not*] *Is most* Han. Huds. ii,
Words. Neils. *Is yet* Warb. Cap. *Is't*
not Johns. Var. '73, '78. *Is but* Coll.
ii, iii. (MS.), Wh. i. *Is done* Spedding.
done:] *done?* Johns. Var. '73, '78,

'85.

208. *it*:] *it*. Pope, +, Ktly, Neils.
Craig.

hold in the *Henry VIII.* passage. A lion that had been hunted and, so to speak, driven to bay would not be a pleasant creature to take by the paw.

202. Champion of our Church] WRIGHT: The King of France was styled the Eldest Son of the Church and the Most Christian King.

206-208. *Is not amisse* . . . *not doing it*] Warburton: This is a conclusion *de travers*. We should read, '*Is yet amiss*—.'—JOHNSON: I rather read, '*Is't not amiss*—,' as the alteration is less, and the sense which Dr Warburton first discovered is preserved.—RITSON (*Remarks*, p. 32): All these objections to, and proposed alterations of, the old reading arise entirely from its not being understood. If the reader will consider the passage a moment, he will perceive that it has sense and meaning,—is quite in the spirit of the Cardinal's quibbling logic,—and infinitely superior to any of these pretended emendations. Pandulph having conjured the king to perform his first vow to heaven,—to be champion of the Church,—tells him that what he has since sworn is sworn against his-self, and therefore may not be performed by him: for *that*, says he, which you have sworn to *do amiss*, is *not amiss* (i. e., becomes right) when it is *done truly* (that is, as he explains it, not done at all); and being *not done*, where it would be *sin* to *do it*, the *truth* is *most done* when you *do it not*. So, in *Love's Labour's*, 'It is religion to be thus forsworn.'—[IV, iii, 363].—M. MASON (*Comments*, etc., p. 156): The old reading cannot be right. Some amendment, therefore, was neces-

[206-208. Is not amisse . . . not doing it]

sary, and all of those proposed will make sense of the passage; but I should prefer that of Hanmer to that of Johnson, because all the rest of Pandulph's argument is in the way of assertion, not of question; and it agrees with what he says in the next line but one: 'The truth is then most done, not doing it.' And also with what he says afterwards in ll. 221, 222.—MALONE accepts approvingly Ritson's interpretation of 'truly done,' i. e., *not done*; since 'the licentiousness of the expression is certainly sufficiently suitable to the other *riddling* terms used by the legate.' Malone adds that 'by placing the second couplet of this sentence before the first, the passage will be perfectly clear. *Where doing tends to ill*, where an intended act is criminal, the *truth* is *most done*, by *not doing* the act. The criminal act therefore which thou hast sworn to do, *is not amiss*, will not be imputed to you as a crime, if it be done *truly*, in the sense I have now affixed to *truth*; that is, if you do *not* do it.'—[SINGER prints the latter part of Malone's note, dealing with the paraphrase of the passage, without comment or (it is to be regretted) without acknowledgement; it may therefore be presumed that he prefers this to Ritson's.—ED.]—HUDSON (ed. i.): That is, not amiss when done *according to truth*, because it is then *left undone*: in the sense of 'truly,' as here used, a crime is done *truly*, when it is *not* done. Where an intended act is criminal, the *truth* is *most done* by *not doing* the act. [In his ed. ii. Hudson adopts Hanmer's reading 'inasmuch as it just makes a balance between the two branches of the sentence: "On the one hand, the wrong which you have sworn to do, is most wrong when your oath is truly performed; on the other hand, when a proposed act tends to ill, the truth is most done by leaving the act undone."']—ARROWSMITH (*Ed. of N. & Q. and Singer*, p. 6): Heming and Condell contrast advantageously with their blundering successors; for the corruptions of the text introduced by Hanmer, Warburton, and Johnson absolutely invert their author's meaning, and stultify his whole argument, if Shakespeare may be his own interpreter. The adverb '*amiss*,' l. 205, expresses Pandulph's construction of the deed which King Philip had sworn to do, but no part of King Philip's purpose in swearing to do it: the deed the latter had sworn to do was, in his estimation, at the time of swearing, just and right; and ll. 207, 208 are Shakespeare's own exposition of the meaning attached by himself to the words 'truly done,' when applied to a deed, which, according to Pandulph's construction, it was amiss to do: so that Hanmer, Warburton, and Johnson make Shakespeare say that a wrong is done amiss when it is not done at all!! How truly might Shakespeare describe his own lot by the words which he has put into the mouth of one of his characters—of one of his clowns: 'When a man's verses cannot be understood, nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room.' In swearing, so reasons Shakespeare, the particular act is subordinate to the main purpose: the bond of an oath is from its righteous intentment: no self-imposed obligation can tie a man to violate the paramount moral obligation not to do evil. The text uncorrupted is both good logic and sound morality; adulterated by the logicians Hanmer and Warburton, and by the great moralist and lexicographer Johnson, it is sheer nonsense.—DELIUS: That, which you have wrongly sworn to do, is no longer wrong, if it be accomplished by means which are correct—namely, in contrary fashion. That the Legate joins this hidden meaning with words apparently contradictory is brought out in the following sentence.—COLLIER (*Notes & Emend.*, etc., ed. ii.): For 'not amiss' it is evident

[206-208. Is not amisse . . . not doing it]

that we ought to read '*but* amisse,' 'not' for *but*, and *vice versa*, being one of the commonest errors. [This note is unfortunate in its ambiguity; at first sight it appears to be an original conjecture by Collier. Staunton suggests this same alteration as necessary beyond question for the success of the argument, and does not so much as hint that it is not original with him, although Collier's volume antedates Staunton's edition by at least four years. In the note on these lines in his ed. ii. of this play, five years later, Collier leaves us in no doubt as to this being a reading in his corrected Folio: 'Here a great difficulty is entirely swept away by the simple change of "not" to *but*, as we find it in the corr. fo. 1632: what a person swears to do amisse "is but amisse," or is still amisse "when it is truly done." Nothing more can be required to clear the whole passage, and it would be mere waste of time and space to advert to what has been written by all editors on the original and absurd line. The whole passage is struck out in corr. fo. 1632, but the emendation of *but* for "not" is nevertheless inserted in the margin. No misprint could well be more common, and we have already had several instances of it.'—Collier makes no reference to Staunton's conjecture agreeing with the MS. correction; but the latter's edition did not appear until after Collier's, although, as Staunton says in his *Preface*, the greater number of the notes were written between 1857 and 1860.—ED.]—C. & M. COWDEN CLARKE: It has been proposed to alter 'not' here to *but*; which we think would destroy the intention of the passage. As it stands it seems to us to give precisely the kind of sophistical argument characteristic in the mouth of its speaker; for Pandulph goes on to explain his own meaning of the words he uses in this line by what he says in the next two. He interprets 'truly done' to mean *left undone*, or being not done; which he asserts then most affects truth by non-fulfilment. This he would naturally preface by the sophistry, 'That which thou hast sworn to do amisse is not amisse when it is *truly done*.' The very involvement and obscurity of the casuistry makes it the more dramatically and characteristically accurate; and the whole speech forms a fine specimen of a series of plausible fallacies, strung together with Tartuffian adroitness in confounding right with wrong, and making wrong appear to be right.—WORDSWORTH (*Sh's Knowledge & Use of Bible*, p. 74): We may conjecture that Shakespeare had heard read in church the Homily 'against swearing and perjury,' the second part of which contains what follows: 'Therefore, whosoever maketh any promise, binding himself thereunto by an oath, let him foresee that the thing which he promiseth be good and honest and not against the commandment of God; and that it be in his own power to perform it justly; and such good promise must all men keep evermore assuredly. But if a man at any time shall, either of ignorance or of malice, swear to do anything which is either against the law of Almighty God, or not in his power to perform, let him take it for an unlawful and ungodly oath,' [ed. 1683, p. 45]. Godly and wholesome doctrine, which Shakespeare has taken occasion to insist upon in several passages: 3 *Henry VI*: 'Perhaps thou wilt object my holy oath: To keep that oath were more impiety Than Jephthah's, when he sacrificed his daughter.'—V, i, 89-91; 2 *Henry VI*: 'It is great sin to swear unto a sin, But greater sin to keep a sinful oath.'—V, i, 182, 183. [In his quotation of the passage in the present play Wordsworth reads 'Is *more* amisse,' etc., which he says is his proposed reading for the 'not' of the Folio; in his own edition of *King John* he has, however, passed from the comparative to the superlative, and reads '*most*' with Hanmer.—ED.]—Rev. JOHN HUNTER: Here Shakespeare's habit of

The better Act of purposes mistooke,
Is to mistake again, though indirect,

210 [275]

210. *Is...again,*] *Is...again*; Cap. Var. '78, '85, Mal. Steev. Varr. Sing. Knt, Hal. Del. Fle.

inverting arrangement has, as in many other instances, puzzled his commentators. I believe he meant: 'For to do amiss that which thou hast sworn,' &c.; that is, to act against what thou hast sworn, when such acting is done according to the truth, is not really amiss.—FLEAY: For to fail in doing that which thou hast sworn to do is no wrong action if done with good intention. The construction is: to do amiss (incompletely) that which thou hast sworn (to do) is not amiss when it (your course of proceeding) is truly (honestly) done. Some commentators have been anxious to show ingenuity in emendations, but have missed the sense. All this speech of Pandulph's is intentionally confused by Shakespeare as a specimen of Jesuitical casuistry. The Jesuits were specially hated by the English at the time of this play's production and revival.—MOBERLY: If the Folio reading 'Is not amiss' be correct, the emphasis is on 'truly,' and the meaning, 'is not amiss when it is done *truly*' (that is, in the very opposite way to what was proposed). But Hanmer's emendation gives a clearer sense.—WRIGHT: That is, as explained in the next two lines, when it is not done at all. It is therefore unnecessary to read [according to any of the proposed emendations].—HERR (p. 27): In l. 208 that 'done' and 'doing' are used in the sense of *fulfil* and *fulfilling* is conclusively shown by their association with the word 'performed,' l. 204, which is likewise a synonymous term referring to the carrying out, the fulfilling of the truce or vow entered into by Philip with John. 'To do amiss' does not mean *to act wickedly*, but *to fulfil wrongly*.—VAUGHAN: 'Amisss' in l. 205 ought, in construction of the passage, to adhere closely to 'do' and not to 'sworn,' as Warburton, Johnson, and Delius make it. The same word in l. 206 ought also to precede 'done' immediately in our construction of it—just as 'truly' also should precede 'done.' The quibble of the Cardinal's argument lies in identifying *doing the truth* with *truly doing* what one has sworn. The reading of the old copies is not only right, but it constitutes the sole conclusion which can possibly be deduced from the argument which follows it.—RAICH (p. 158): This is no sophism, but the very foundation of the Shakespearean theory of vows. In God's sight there is no validity in vowed promises which from the start tend towards evil, or which later will be misused for evil, as was Herod's vow to his daughter. God cannot be bound to sin. Such a vow, whether sworn to or not, is void. But if two oaths stand against one another, the last one made must perforce weaken the earlier; since the later can be accomplished only insofar as the observation of the earlier oath shall not be thereby prejudiced, as the Papal Legate rightly explains: 'Therefore thy later vows against thy first Is in thyself rebellion to thyself,' ll. 223, 224.—MOORE SMITH: An act which you have sworn to commit unrighteously is not unrighteous if, after all, you perform it as truth requires; and in the case of an act which tends to evil, what truth requires is that it should not be performed at all.—BELDEN (*Tudor Sh.*, reading, with Hanmer, *most*): The Folio reading, 'not amiss,' may be right, with a quibble upon the word 'truly.' 'The evil you have sworn to do is not evil when it is *truly* done; for the *true* (i. e., right) way to do an evil thing is not to do it at all.'—DEIGHTON's paraphrase is substantially the same as Ritson's.

210, 211. indirect . . . indirection] WRIGHT: That is, *unjust*. Compare I, ii,

Yet indirection thereby growes direct, 211 [276]
 And falshood, falshood cures, as fire cooles fire
 Within the scorched veines of one new burn'd:
 It is religion that doth make vowes kept, 214 [279]

213. *scorched*] *scorching* F₃F₄, Rowe i.
scorchèd Dyce, Fle. Huds. ii, Words.

213. *new burn'd*:] *new-burn'd*. Pope,
 +, Del. Rife, Neils.

52 above, and *Richard III*: I, iv, 224: 'He needs no indirect or lawless course To cut off those that have offended him.' [For 'indirection' in sense of *injustice*, Wright compares: 'To wring From the hard hands of peasants their vile trash By any indirection.'—*Jul. Cas.*, IV, iii, 75.]

212. as fire cooles fire] BUCKNILL (*Med. Knowledge*, etc., p. 65): This notion of one heat driving out another . . . appears to be formed upon an old-fashioned custom of approaching a burnt part to the fire, to drive out the fire, as it is said; a practice certainly not without benefit, acting on the same principle as the application of turpentine and other stimulants to *recent* burns. [Bucknill compares with the present passage: 'Even as one heat another heat expels, Or as one nail by strength drives out another.'—*Two Gentlemen*, II, iv, 192.]—WRIGHT: Compare *Coriol.*, IV, vii, 54: 'One fire drives out one fire; one nail, one nail.' And *Jul. Cas.*: 'As fire drives out fire, so pity pity.'—III, i, 171. Again, *Romeo & Juliet*: 'Tut, man, one fire burns out another's burning.'—I, ii, 46.

214–220. It is religion . . . to sweare] WARBURTON: In this long speech the Legate is made to show his skill in casuistry; and the strange heap of quibble and nonsense of which it consists was intended to ridicule that of the schools. For when he assumes the politician, at the conclusion of the third Act, the Author makes him talk at another rate. I mean in that beautiful passage where he speaks of the mischiefs following the King's loss of his subjects' hearts. This conduct is remarkable, and was intended, I suppose, to show us how much better politicians the Roman courtiers are than divines.—CAPELL (I, pt ii, p. 128) seems mainly concerned with the shortcomings of his predecessors' efforts to amend the present lines; and with commendation of his own changes [see *Text. Notes*, ll. 216, 218], whereby 'the speaker's reasoning is broke into two distinct arguments, one ending at l. 218, the other at a second full stop, l. 222; and that his ensuing conclusion is proper to both of them. The only harshness remaining is in the finishing words of the last argument; a harshness which the Poet is drawn into by his then predominant passion—a playing on words; else he had not been led to express with so much over-conciseness—"when the only truth prov'd by it, is—that thou art unsure."—JOHNSON: The propositions, that 'the voice of the church is the voice of heaven,' and that 'the Pope utters the voice of the church,' neither of which Pandulph's auditors would deny, being once granted, the argument here used is irresistible; nor is it easy, notwithstanding the jingle, to enforce it with greater brevity or propriety [than as given in ll. 215–220]. I think 'By what,' l. 216, should be rather 'By which' [than as Hanmer reads]. That is, 'thou swear'st against the thing by which thou swear'st'; that is, 'against religion.' Warburton's [pointing of l. 218] leaves the passage, to me, as obscure as before. I know not whether there is any corruption beyond the omission of a point. The sense, after I had considered it, appeared to me only this: 'In swearing by religion against religion, to which thou hast already sworn, thou makest an oath the security for

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thy faith against an oath already taken.' I will give, says he, a rule for conscience in these cases. Thou mayst be in doubt about the matter of an oath; 'when thou swearest, thou may'st *not* be always *sure* to swear rightly'; but let this be thy settled principle, 'swear only not to be forsworn': let not the latter oaths be at variance with the former. *Truth*, through this whole speech, means *rectitude* of conduct.—[HEATH (p. 226) also proposes the same pointing, viz.: a period after 'oath,' l. 218, as the only means of rendering these lines intelligible, and his interpretation naturally is substantially the same as Johnson's. Since Heath's *Revisal* and Johnson's ed. were practically contemporaneous, each may be said to have arrived at this solution independently of the other.—ED.]—MALONE: I believe the old reading of l. 216 is right; and that 'By *what*,' &c., is put in apposition with that which precedes it: 'But thou hast sworn against religion; thou hast sworn, *by what thou swearest*, i. e., in that which thou hast sworn, *against the thing thou swearest by*, i. e., religion. Our Author has many such elliptical expressions. [For examples of omission of prepositions in certain cases, see ABBOTT, §§ 200-202.] The old copy in l. 219 reads 'sweares,' which, in my apprehension, shows that two half lines have been lost, in which the person supposed to *swear* was mentioned. When the same word is repeated in two succeeding lines the eye of the compositor often glances from the first to the second, and in consequence the intermediate words are omitted. For what has been lost, it is now in vain to seek; I have therefore adopted the emendation made by Mr Pope, which makes some kind of sense. [The change *swear* for 'sweares' was made by Rowe in his ed. ii, not Pope.—ED.]—STAUNTON: There are critics who profess to understand this and similar textual imbroglis of the First Folio, which is more than the Author himself would do. I venture to suggest the following as a probable reading of the passage in its original form. [Staunton makes these conjectural emendations: 'By *that*,' l. 216, wherein, except the added comma, he is anticipated by Hanmer; '*proof*' for 'truth,' l. 218, which is original; a period after 'unsure,' l. 218, wherein Capell anticipated him; and 'Who *swears*' for 'To swear,' l. 219, wherein Capell also anticipated him; finally, querying whether 'thou swear'st,' l. 216, should not be 'thou swearest *by*,' which is again Capell's reading. Is it ungenerous to observe that Staunton might have saved time and labour had he but consulted the work of some of his predecessors? Even the *Variorum* of 1821 might have been sufficient.—ED.]—HUDSON (ed. i.): Shakespeare doubtless had a purpose in putting such a string of verbal and logical subtleties and evasions into the mouth of Pandolph: at all events, it very well illustrates the casuistical art which can easily turn all moral obligations wrong-side out. The meaning of the text appears to be: the oath (truth) in swearing which you are unsafe, defeats your own security,—that oath was taken only that you might not be forsworn; and therefore cannot stand against the former oath wherein you swore to what was right and binding *in itself*: there you swore to that truth from which all other oaths derive their obligation. [For the changes adopted by Hudson in the text of his ed. ii, see *Text. Notes*, ll. 216-219. Of Staunton's change of *proof* for 'truth,' l. 218, he says: 'This would be a rather bold change; and I prefer *test*, as a word more likely to be misprinted *truth*. I see no possibility of making any sense out of the passage without some such change; and *test* is repeatedly used by Shakespeare as an equivalent for *proof*. Perhaps we ought also to read *untrue* instead of "unsure"; but "unsure" may well be taken in much the same sense as *untrue*—*not to be relied on*, or *untrustworthy*. Some of the strain-

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ings and writhings of exegetical ingenuity that have been resorted to in support of the old text are ludicrous enough.'—Whether this last be intended by Hudson as a recantation of his own interpretation, is not quite manifest.—ED.]—R. G. WHITE characterises the Folio reading 'By what,' l. 216, as 'a manifest misprint,' and although he follows Capell in reading 'By which,' considers the emendation 'By *that*' very plausible, and possibly the Author's word. He credits this last to Staunton, however. In regard to the last three lines White says: 'The words being taken in their ordinary and obvious signification, the passage has the very meaning and all the clearness which the casuistical churchman intended it should have.' Of Malone's elucidation White says: 'Who shall explain the explanation?'—SNIDER (ii, 304): The form of Pandulph's argument is most happy; the bald, logical utterances of scholastic divinity echo from every line; the vein of fine-spun casuistry, confusing the head and misleading the heart, gives a suspicious subtlety to the whole speech. But it is far from being a mere sophistical jumble of words; on the contrary, it is a genuine statement of the right of religious authority against the right of individual opinion. There is, however, a most important suppression in the argument of the Legate. It is that the prime duty of religion is to quicken the conscience of man; and when the organization of religion—the Church—for its own purposes seeks to deaden that conscience, its right of existence has ceased. Philip is manifestly not convinced, but withdraws his opposition, and henceforward drops out of the play.—PERRING (p. 193): That is to say, by swearing two things which are irreconcilable with each other, the one being fidelity to the King of England, the other fidelity to the Church; and so thou art making an oath a surety for thy truth against an oath. Surety for thy truth indeed! *The truth*, as to which thou art so unsure—for how canst thou with all thy vacillation and equivocation give any suretyship for it?—the truth, the tongue of truth, the man of truth, swears only not to be forsworn; truth's sole object is truth, but thy object is falsehood—thou dost swear only to be forsworn.—MARSHALL (reading l. 216, 'By *that* . . . thou swear'st *by*') thus paraphrases: 'By that (i. e., swearing against religion) you swear against that by which you swear, and make your second oath the guarantee of your truth in not keeping your first one. The truth (i. e., the loyalty to the Church) to which you are *unsure* (i. e., hesitating) to swear, takes an oath only with the object of not breaking it, and Pandulph adds: But you take an oath only with the object of breaking it; that is, by taking an oath of fidelity to John, who was the declared enemy of the Church to which he had already sworn allegiance, Philip was deliberately forswearing himself. The change of "swears," l. 219, to *swear* (imperative) is not necessary. All attempts, however, to render this passage clear must be only partially successful, the obscurity being intentional.'—PAGE: With the pointing as in the Folio the meaning might be: It is only religion which gives a binding sanctity to oaths; but you have sworn against religion itself, by the fact that you have sworn against the very thing you swear to (as a matter of universal obligation); and you make your oath a security for your truth against a previous and absolutely binding oath. When yourself about an uncertain matter (not a religious vow), you swear a really binding oath only in case you are not forsworn (by breaking the former absolutely binding oath); if this were not so, swearing itself would be a mockery; but you actually swear only to break your oath. These lines have never been satisfactorily explained. They are probably intended as a specimen of mediæval casuistry, purposely obscure.—

But thou haft fworne againſt religion: 215 [280]
 By what thou fwear'ſt againſt the thing thou fwear'ſt,

216. *what*] *that* Han. Marsh. *which*,
 Cap. Var. '78, '85, Wh. i, Dyce ii, iii,
 Rlfe.

Knt. *thing...swear'st by*; Cap. Marsh.
thing...swear'st, Pope et cet. *thing...*
swor'st Ktly conj.

thing...fwear'ſt] Ff, Rowe, Han.

MOORE SMITH follows the Folio in coupling lines 214 and 215, and connecting l. 216 with what follows; he also inserts a stop after 'oath,' l. 218. He interprets these lines: 'Of course Pandulph is arguing that Philip's oath to John is perjury, because it is a violation of his primary vow to heaven'; and continues his paraphrase from l. 216 on thus: 'In so far as thou takest an oath contrary to an oath already taken, and makest the new oath a surety of thy truth as against the old one, thy second oath which thou art unstable enough to swear, is only taken as a pledge that thou wilt not forswear thyself: without such a pledge the oath would be a mere mockery: but in thy case thou art actually swearing to forswear thyself, and accordingly art most deeply forsworn by keeping the oath.' Moore Smith adds: 'In ll. 218, 219 a difficulty arises from the fact that "the truth" is made the grammatical subject of "swears," whereas logic requires (instead of "swears") "thou swearest."'—IVOR JOHN: These lines can be taken to mean: You have sworn against religion by calling in religion to witness an oath which will do her harm. 'The truth . . . forsworne' is the phrase that offers most difficulty. It yields sense by supposing it to be a slight digression from the main argument, meaning: 'and when you are asked to take an oath of which you are not sure of the consequences (such as, Pandulph would imply, the oath you took with John) you only swear, i. e., on condition that it is not contrary to some greater oath.'—BELDEN (*Tudor Sh.*): Philip is under vow, presumably from the time of his coronation, 'to be the champion of our Church'; it is the Church, i. e., religion, that makes an oath binding; his recent oath to John can be kept only against the church and religion, and is therefore null and void. 'The truth thou art unsure to swear, swears only not to be forsworn' must apparently mean: 'The pledge there is so little confidence of your ability to keep that you have to confirm it with an oath, is confirmed with an oath only in order that it may be kept'; a rather empty proposition.—WRIGHT: That is, by the oath thou hast taken thou hast sworn against religion, which is the thing thou swearest by. Compare: 'This has no holding To swear by him whom I protest to love, That I will work against him.'—*All's Well*, IV, ii, 27-29. The great difficulty of the passage lies in the words, 'the truth, thou art unsure To swear, swears only not to be forsworn.' Pandulph's argument is that no oath is binding which is opposed to the higher obligations of religion. The vow to God must be kept before and above all others. Other pledges of faith are of less certain obligation, and only bind the person who gives them not to commit perjury; but if by keeping them he breaks his vow to God he commits perjury in the highest degree, and to avoid this must break that pledge which is less binding than his religious obligation. The language is made intentionally obscure. [Commenting on the changes made by Staunton and Hudson, Wright says that 'thereby they have given the passage a meaning which is sufficiently clear, but may not be what Shakespeare intended.']

And mak'ft an oath the furetie for thy truth,
 Against an oath the truth, thou art vnfore

217 [282]

217-222. *And mak'ft...fweare,*] Om.
 Words. Dono.

217. *oath ... truth*] *oath—... truth—*
 Huds. ii.

218. *oath*] *oath*. Johns. Var. '73, Ktly,
 Neils. Moore Smith. *oath*: Var. '78,
 '85, Mal. Steev. Varr. Sing. Knt, Coll.
 Hal. Wh. Sta. Cam.+. *oath*,—Huds. ii.
the truth,] *the truth;* Rowe ii.

the truth Pope, Theob. Warb. Johns.
that truth Han. *the proof* Sta. conj.
the test Huds. ii. *the truth* Herr. *the oath*
 Kinnear.

218. *thou art*] *thou be'st* Herr. *then*
 most Orson.

vnfore] *untrue* Han. *unsure—*
 Warb. *unsure*. Cap. Fle. Huds. ii,
 Orson.

218, 219. the truth . . . forsworne] KNIGHT: That is, the *troth*, for which you have made an oath the surety, against thy former oath to heaven—this troth which it was unsure to swear—which you violate your surety in swearing—has only been sworn—swears only—not to be forsworn; but it is sworn against a former oath, which is more binding, because it was an oath to religion—to the principle upon which all oaths are made.—COLLIER's explanation of these lines is substantially that of Knight; taking 'truth' as the nominative to 'swears,' since Rowe's change *swear* leaves the verb without any word to govern it. [Rowe intended, I think, that 'swear' should here be taken as the categorical imperative.—ED.]—CAMBRIDGE EDD. (Note XVIII.): In l. 218 Mr Halliwell appears to adopt *swear'st* in his note, though he leaves 'swears' in the text.—C. & M. COWDEN CLARKE: This appears to mean, 'The truth thou art hesitating to abide by, swears itself not to be forsworn.' The difficulty and obscurity in this speech chiefly arise from the expression 'swear' and 'swear'st,' being equally used for what has been sworn at different times; or in other words, 'thy later vows' and 'thy first'; but the very confusion thus produced in the line of argument has characteristic effect.—MOBERLY: This line, 218, is the most difficult in the speech. As the meaning at the bottom of it plainly is, that swearing would be to no purpose unless oaths were taken with an intention of keeping them, we may render it by, 'The truth according to which you cannot be trusted to swear, swears only not to be forsworn'; that is, 'with a view of keeping its oath. But your oath is in itself a perjury (ll. 221, 222), and most a perjury if you keep what you have sworn.' [VAUGHAN (i. 46) paraphrases substantially as the foregoing.—ED.]—BULLOCH (p. 129) somewhat rashly asserts that 'unsure' is here a misprint for *adjured*, and this it is which makes Pandulph's meaning 'not quite clear'; although, as Bulloch says, this word does not occur in Shakespeare, yet it 'was in common use in his day, occurring several times in the common English Bible.' [By this last reference it may be presumed that Bulloch means the Authorised Version of 1611. He is quite correct in saying that *adjure* or *adjured* occurs therein; in fact, the words may be found in seven passages, but in the corresponding sentences in both the Genevan Version, 1560, and the Bishops' Bible, 1568, the Hebrew word is translated either *sware* or *charged*, and the word *adjured* is found but once common to both translations of the Greek word *ὀρκίζομαι* in *Acts*, xix, 13: 'We adjure you,' etc. The word can, therefore, hardly be said to have been in 'common use' at the date of composition of the present play.—ED.]—W. W. LLOYD (*N. & Q.*, 1889; VII, viii, 302): The mischief here evidently lies in the negative term 'unsure.' The argument, which has to be accommodated by whatever change is made, runs to

To fweare, fweares onely not to be forfworne,
 Elfe what a mockerie should it be to fweare? 220 [285]
 But thou dost fweare, onely to be forfworne,
 And moſt forfworne, to keepe what thou doſt fweare,
 Therefore thy later vowes, againſt thy firſt, 223 [288]

219. *To fweare*] *Who ſwears* Cap.
 Huds. ii. *In ſwearing* Herr.

fweares] *ſwear* Rowe ii, +.
fweares F₃F₄ et cet.

219, 220. *to be...ſhould*] *to ſeem...will*
 Herr.

220. *fweare?*] *ſwear!* Dyce, Hal. Ktly,

Sta. Cam. +, Huds. ii, Neils. Craig.

222. *And*] *Art* Vaughan.

fweare,] *ſwear.* Pope et seq.

223. *later*] *latter* F₃F₄, Rowe, +, Cap.
 Varr. Mal. Steev. Varr. Sing.

vowes] *vow* Dyce ii, iii, Coll. iii,

Huds. ii, Words. Dono. Kinnear.

the effect, 'What a mockery should it be to swear, unless the proper tenor of the oath—such an oath as thou art alone authorized to swear—is not to be forsworn.' To read 'the truth thou art *assured* to swear,' using *assured*, as Shylock does, in the sense of having sufficient security, would suit the argument; and the general parallelism with the phrase 'surety for thy truth,' in the preceding line, is quite in the style of his eminence's inversions and repetitions throughout the speech. Another suggestion would be '*secure* to swear,' but more risky.—HERFORD: Pandulph argues that Philip's oath to John is perjury as a violation of his primary vow to heaven; that perjured oath he takes as a surety of his good faith. But to take an oath of good faith (otherwise insecure) is a mere mockery, unless it implies that he who takes it is not thereby forsworn, whereas Philip is forsworn in the very act of swearing.—MISS PORTER: Both [Johnson's period after 'oath' and the modern colon] seem less clear and strong than the ellipsis of the entire original line unbroken, followed by the next line which adds a clause: *Against an oath* (strong emphasis on *Against*) is that truth which thou art unsure to swear without that oath! (which needs your Christian fealty as the oath to ensure it)—that truth which the oath swears, only not to be (itself) forsworn (i. e., solely on condition it is not forsworn itself), is itself a sound security, held inviolate. [There could, I think, hardly be produced a proof of the success of Pandulph's casuistry more conclusive than the foregoing array of paraphrases and suggestions; and, on the other hand, the silence of Philip, baffled and bewildered, is quite as strong an evidence that the result which the Legate intended is accomplished.—ED.]

223, 224. Therefore thy . . . vowes . . . Is] MOBERLY: That is, Therefore *to put* thy later vows, etc., whence the singular verb. Pandulph's support of inward truth and right as against conventional honour and faithfulness (and against the reasoning of those who say, like Lady Macbeth, 'You have sworn to do this thing, and therefore must do it') is an admirable specimen of the way in which an argument, true in itself, even though employed for a sophistical purpose, may be thrown into the most varied lights; perhaps also the most striking instance known to literature of close and compressed antithesis, such, it might have been supposed (how vain a supposition when Shakespeare is its object), that no one could have been capable of writing without a thorough training in scholastic logic. [DAWSON in like manner accounts for this use of the singular verb.]—WRIGHT: The verb is singular on account of 'rebellion,' which follows. Exactly the opposite is found in *Richard II*: 'Now, sir, the sound that tells what hour it is, Are clamorous groans,' V, v, 56. [This explanation is, I think, preferable to that of Moberly and Dawson.

Is in thy felfe rebellion to thy felfe:
 And better conquest neuer canst thou make, 225 [290]
 Then arme thy constant and thy nobler parts
 Against these giddy loose suggestions:
 Vpon which better part, our prayrs come in,
 If thou vouchsafe them. But if not, then know
 The perill of our curses light on thee 230 [295]
 So heauy, as thou shalt not shake them off
 But in despaire, dye vnder their blacke weight.
Auf. Rebellion, flat rebellion.
Bast. Will't not be? 234

224. *thy felfe:] thyself.* Johns. Var. '73.
 227. *these] those* Huds. i.

giddy loose] giddy-loose Walker,
 Dyce ii, iii, Huds. ii, Words.
suggestions] suggestions Fle.

228. *prayrs] prays* F₂. *prayrs* F₃F₄,
 Rowe, Pope, Theob. Warb. Johns. Wh.
 i. *prayers* Han. et cet.

229. *them.]* Ff, Rowe, +, Cam. +,
 Neils. *them:* Cap. Varr. Mal. Rann,
 Steev. Varr. Sing. Knt. *them;* Coll.
 Dyce, Hal. Wh. i, Ktly, Sta. Del. Fle.

Words. Dono. Craig.

229. *then know] then, know,* Cap.
then, known, Var. '73. *then know,* Sing.
 Knt, Coll. Hal. Wh. i, Sta. Huds. i,
 Del. Fle. Dono.

230. *light] lights* Hal. Ktly.

233-235. *Rebellion...thine?] Om.*
 Dono.

233. *flat rebellion.] flat rebellion!* Var.
 '78 et cet.

234. *Will't] F₂F₃. Willt* Cap. *Will't*
 F₄ et cet.

For this construction we may compare the familiar words: 'The wages of sin is death.'—ED.]

226. Then arme, etc.] MOORE SMITH: 'Mr Worrall sends me an excellent parallel from Shirley's *Doubtful Heir*, IV, ii: "I cannot Now right you more than mourn and give belief to you."'

227. suggestions] That is, *temptations, promptings to evil.*

229. If thou vouchsafe them] C. & M. COWDEN CLARKE (*Sh. Key*, p. 322): That is, if you vouchsafe to accept them on the conditions stated.

230. curses light] WRIGHT: Here 'light' is plural on account of the nearer substantive 'curses.' Compare: 'The posture of your blows are yet unknown.'—*Jul. Cæs.*, V, i, 33.

233. Rebellion, flat rebellion] MOBERLY: That is, flat rebellion of John against the Church.—DEIGHTON, with more likelihood, I think, says, 'this seems to refer to Pandulph's words, l. 224: "Is in thyself rebellion to thyself."—ED.

234. Will't not be] It is somewhat strange that Capell's sagacious omission of the second *l* and the apostrophe has received such scant attention. With his reading the phrase at once becomes, Wilt (thou) not be (quiet); but the words as usually printed can only mean 'Will it not be flat rebellion,' a rather tame phrase for Faulconbridge to utter in corroboration of a speech by Austria, and having no connection with the next line. Moberly interprets: 'Will nothing settle you?' but just how such a meaning can be wrested from the words 'Will't not be?' is not quite clear. Deighton says: 'That is, that you will hold your tongue'; by which, if I understand him, he means: Will it not be flat rebellion when you will

Will not a Calues-skin stop that mouth of thine? 235 [298]

Daul. Father, to Armes.

Blanch. Vpon thy wedding day? [300]

Against the blood that thou hast married?

What, shall our feast be kept with slaughtered men?

Shall braying trumpets, and loud churlish drums 240

Clamors of hell, be meafures to our pomp?

O husband heare me : aye, alacke, how new [305]

Is husband in my mouth? euen for that name

Which till this time my tongue did nere pronounce;

Vpon my knee I beg, goe not to Armes 245

Against mine Vncle.

Const. O, vpon my knee made hard with kneeling,

I doe pray to thee, thou vertuous *Daulphin*, 248 [310]

235. *Calues-skin*] Ff, Rowe, Fle.
calve's-skin Theob.+ . *calf's-skin* Cap.
et cet.

236. *Daul.*] Lewis. Rowe et seq.
to Armes.] to arms! Han. Johns.
et seq.

237, 238. *day?...married?*] *day!...mar-*
ried! Ktly.

238. *married*] *married* Fle. Words.
Dono.

239. *What,*] *What!* Coll. iii, Craig.

240, 241. *drums...hell,*] *drums,—...hell,*—
Cap. Var. '78, Mal. Steev. Varr.
Sing. Dyce, Hal. Huds. Words.

242. *heare me:*] *hear me!* Cap. et seq.

242, 243. *aye,...mouth?*] In paren-
theses Theob.+ , Varr. Mal. Steev.

Varr. Knt, Coll. Dyce, Hal. Sta. Huds.
Del. Rife, Words, Dono.

242. *aye, alacke,*] *ah! alack,* Theob ii,
Warb. Johns. Var. '73. *ah, alack,*
Steev. Varr. Dono. *ah, alack!* Sing.
Coll. ii, iii, Wh. i, Ktly, Huds. Del.
ay, alack! Craig.

243. *my mouth?*] *thy mouth!* Han.
my mouth; Craig.

euen] *ev'n* Pope, + (—Var. '73).

244. *nere*] *ne're* F4. *ne'er* Rowe.

247–249. *O, vpon...heauen*] Lines end:
knee,...thee,...doome...heauen. Pope et
seq.

247. *O,*] *O!* Coll. Sing. ii, Huds. Del.
Craig. *Oh!* Ktly.

248. *Daulphin*] Ff, Fle. *Dauphin*
Rowe et cet.

hold your tongue. He also adds as an alternative interpretation that we read here *Will*, apparently unaware that therein he is anticipated by Capell.—Ed.

235. of thine] For other examples of this construction see, if needful, ABBOTT, § 239. Compare III, ii, 81: 'this foot of mine.'

240, 241. Shall . . . to our pomp] MALONE: This is formed on the following lines in *The Troublesome Raigne*: '*Blanch.* And will your grace vpon your wedding day Forsake your bride, and follow dreadful drums. . . . *Phil.* Drums shall be music to this wedding day.' [See *Appendix, Troublesome Raigne*, pt i, p. 494.]

240. braying trumpets] HOLT WHITE, quite needlessly, I think, quotes seven passages from various writers in support of his statement that "'Bray" appears to have been particularly applied to express the harsh grating sound of the trumpet.' It might, on the other hand, be said that such was but a transferred meaning, and that the word was particularly applied originally to the characteristic cry of the donkey.—Ed.

Alter not the doome fore-thought by heauen.

Blan. Now shall I see thy loue, what motiue may 250
Be stronger with thee, then the name of wife?

Con. That which vpholdeth him, that thee vpholds, [315]
His Honor, Oh thine Honor, *Lewis* thine Honor. 253

249. *heauen*] *Heav'n* Rowe, +.
heaven! Dyce, Hal. Wh. i, Cam. +, Del.
Huds. ii, Words. Dono. Neils.

250. *loue,*] Ff, Rowe, Pope. *love*.—
Var. '73, Knt, Coll. Wh. i, Ktly, Sta.
Del. Fle. Dono. Neils. *love*; Theob. et
cet.

251. *then*] *than* F₄.

253. *Honor, Oh*] *honour. Oh* F₃F₄,
Rowe. +, Wh. i, Ktly, Dono. Neils.

honour;—O, Cap. Dyce, Hal. *honour*:
Oh, Var. '78, '85, Mal. Steev. Varr.
Sing. Knt, Sta. Huds. Cam. +, Words.
honour O! Coll. Sing. ii, Del. Craig.

253. *Lewis*] *Louis* Dyce, Hal. Wh. i,
Huds. ii, Words.

Lewis thine Honor.] F₂F₃. *Lewis*,
thine Honor. F₄, Rowe, Coll. Del. Fle.
Dono. *Lewis, thine honour!*—Theob.
et cet.

252, 253. That which . . . thine Honor] DEIGHTON: These words recall Lovelace's lines to Lucasta, on going to the wars: 'I could not love thee, dear, so much Lov'd I not honour more.'

253. *Lewis thine Honor*] CAMPBELL (*Life of Mrs Siddons*, i, 210): When she patted Lewis on the breast, with the words, 'Thine honour!—oh, thine honour!' there was a sublimity in the laugh of her sarcasm.—FLETCHER, whose knowledge of Mrs Siddons's acting of the part of Constance is derived from Campbell's and her own account, objects to this conception of these words on the following grounds (p. 24): 'We must affirm that anything like sarcastic expression of this passage is quite inconsistent with the essential character of Constance, and most inappropriate to the occasion upon which it is delivered. . . . She is now encouraged to strain every nerve of her intellect and her eloquence in enforcing the Cardinal's denunciation against her principal oppressor, and his menace to the most potent of her treacherous friends. The Dauphin, whose sense of honour throughout the piece is represented as more susceptible than his father's, is the first to show signs of their late political engagements. Upon this relenting emotion she eagerly lays hold; and in opposition to the entreaty of his bride, who kneels to beg that he will not turn his arms against her uncle, makes the fervent religious adjuration, 'Thou virtuous dauphin, alter not the doom Forethought by heaven!' And to Blanch's last appeal she rejoins by urging triumphantly the noble moral sentiment [contained in ll. 252 and 253]. And on Philip's consenting to break the treaty, she concludes with the grateful exclamation: 'Oh, fair return of banish'd majesty!' Where, we would ask, is the tone of *sarcasm* in all this? The slightest touch of it might have defeated the very object, dearest to her on earth, for which she was pleading, by checking and offending those 'compunctious visitings' the first symptoms of which she was alert to observe and to nourish in the breasts of her unfaithful friends. *Sarcasm* from her lips at such a moment! No, indeed—Constance, and Shakespeare, know too well what they are about. [In another article, written a few years later, Fletcher deals with the acting of the part of Constance by Helena Faucit, later Lady Martin. In speaking of her action at this present passage he says: 'Most affectingly and impressively beautiful, to our mind, is the expression of the noble nature of the heroine, which her representation gives to the kneeling appeals which Constance makes to the virtuous dauphin. Already,

Dolph. I muse your Maiefty doth seeme fo cold, [317]
 When such profound respects doe pull you on? 255
Pand. I will denounce a curse vpon his head.
Fra. Thou shalt not need. *England*, I will fall frō thee. [320]
Const. O faire returne of banish'd Maiestie.
Elea. O foule reuolt of French inconstancy.
Eng. France, y^e shalt rue this houre within this houre. 260
Bast. Old Time the clocke fether, y^e bald sexton Time:
 Is it as he will? well then, *France* shall rue. 262 [325]

254. *Dolph.*] Ff. Lou. Dyce, Hal. 258, 259. *Maiestie...inconstancy.*
 Wh. i, Huds. ii, Words. Lewis. Rowe *Majesty!...inconstancy!* Pope et seq.
 et cet. 260. Eng.] K. John. Rowe et seq.
 255. *on?*] *on.* Han. Cap. et seq. y] *thou* Ff.
 257. *need.*] *need* F₁. 261, 262. *Bast. Old...rue!* Om. Dono.
I will! Ff, Rowe, Knt, Dyce i, 261. *bald!* *bawld* F₃.
 Wh. Hal. Sta. Cam.+., Dono. *I'll* 262. *Is it!* *Is it*, Pope, +.
 Pope et cet.

in speaking of Mrs Siddons's acting of the part, we have fully expressed our opinion as to the true reading of this important passage. We have here only to add that Miss Faucit gives that reading, as it seems to us, with admirable affect, delivering especially, with all that noble and generous fervour which we conceive belongs to it, the unanswerable answer to Blanch contained in ll. 252 and 253.]

255. respects] CRAIGIE (*N. E. D.*, s. v. sb. 14.): A consideration; a fact or motive which assists in, or leads to, the formation of a decision; an end or aim. [The present line quoted. Compare V, ii, 47; V, iv, 45.]

256. denounce] MURRAY (*N. E. D.*, s. v. vb. 1.): To give formal, authoritative, or official information of; to proclaim, announce, declare.

257. fall frō] WRIGHT: That is, *desert*. Compare Heywood: 'If he will recant And fall from Lewis again.'—2 *Edward IV*: I, vi.

261, 262. Old Time . . . shall rue] VISCHER (*Vorträge*, iv, 34): A charming idea; thoroughly Shakespearean, with its train of images. It was not to be a cause, only Time, that old bald Sexton, the clock-setter, a lean gray mannikin who goes in and out of a tower in order to strike upon a bell. A capital example, if one were to speak on the subject of the value of metaphor.—VAUGHAN (I, 99): The order of thought here is indistinctly and elliptically expressed. It is as follows: Old Time sets the clock, and as he does this duty of the parish sexton, also probably does his other duty of digging graves. By his calling therefore he is bound to wish for as many deaths as possible. If Time, therefore, is to do what he likes, he will make the French rue.—MOORE SMITH: Is the remorse of France to be, as John says, contingent merely on the course of Time? Well then, it is a certainty.—DEIGHTON's interpretation is substantially the same as Moore Smith's; he adds: 'Of course there is no logical connection between the two things [i. e., Time's decision and France's repentance]; in fact, the humour consists in their irrelevancy.'—IVOR JOHN thinks this comment of the Bastard lacks the 'usual salt of his remarks.' [But is it not just such a sarcastic speech as we should expect from him? In effect he says: What! Is France's punishment to depend upon the action of an old bald sexton? Well, if that is all; France will indeed be

Bla. The Sun's orecaft with bloud : faire day adieu, 263 [326]
 Which is the fide that I muft goe withall?
 I am with both, each Army hath a hand, 265
 And in their rage, I hauing hold of both,
 They whurle a-funder, and difmember mee. [330]
 Husband, I cannot pray that thou maift winne:
 Vncle, I needs muft pray that thou maift lofe:
 Father, I may not with the fortune thine: 270
 Grandam, I will not with thy wifhes thrue:
 Who-euer wins, on that fide fhall I lofe: [335]
 Affured loffe, before the match be plaid. 273

263. <i>day</i>] <i>pay</i> F ₄ .	271. <i>Grandam</i>] <i>Grandame</i> Cap. Knt,
<i>adieu</i> ,] <i>adieu!</i> Theob. et seq.	Sta. Fle.
267. <i>a-funder</i>] <i>affunder</i> F ₃ F ₄ . <i>asunder</i>	273. <i>Affured</i>] <i>Assured</i> Dyce, Fle,
Rowe.	Huds. ii, Words. Dono.
268, 269. <i>maift</i>] <i>may'st</i> F ₄ et seq.	<i>plaid</i>] <i>play'd</i> Pope et seq.

well punished. Faulconbridge has previously shown his utter scorn of anything less than vigorous action for the settlement of a quarrel.—Ed.]

264. *withall*] Rev. JOHN HUNTER: When 'withal' is, as here, a preposition equivalent to *with*, it always follows its object, which is often a relative pronoun, as in the present instance. It will, of course, be without an object when it belongs to the passive participle of a preposition-verb, as in: 'He's within, sir, but not to be spoken withal.'—*Tam. of Shr.*, V, i, 22. Frequently its object, when that is a relative pronoun, has to be supplied in parsing; as in: 'The adversary (whom) I come to cope withal.'—*King Lear*, V, iii, 123. When 'withal' is an adverb, it signifies *therewith*; as in: 'I must have liberty withal.'—*As You Like It*, II, vii, 48. But we sometimes meet with the redundant form, 'therewithal, as in: 'And therewithal came to this vault to die.'—*Rom. & Jul.*, V, iii, 289. [See ABBOTT, § 196; or MAETZNER, ii, p. 146.]

267. *They . . . dismember mee*] STEEVENS: Alluding to a well-known Roman punishment: '—Metium in diversa quadrigæ Distulerant.'—*Æneid*, viii, 642. [On this note MALONE remarks that 'Shakespeare was much more likely to have alluded in cases of this sort to events which had happened in his own time than to the Roman history'; and refers to a note of his on 'Death on the wheel, or at wild horses heels,' *Coriol.*, III, ii, 2, wherein he says: 'Shakespeare had probably read or heard that Balthazar de Gerrard, who assassinated William, Prince of Orange, in 1584, was torn to pieces by wild horses,' and so likewise was John Chastel in 1594 for attempting to assassinate Henry IV. of France. Since this last date is near to that of the composition of the present play it may be that Shakespeare here alludes to that mode of punishment reserved for the most heinous crimes.—Ed.]

272. *Who-euer wins*] Rev. JOHN HUNTER: Similarly, in *Ant. & Cleo.*, III, iv, 12, Octavia, perplexed about the hostility between her brother Cæsar and her husband Antony, says: 'A more unhappy lady, If this division chance, ne'er stood between, Praying for both parts. . . Husband win, win brother, Prays, and destroys the prayer.'

- Dolph.* Lady, with me, with me thy fortune lies. [337]
Bla. There where my fortune liues, there my life dies. 275
Iohn. *Cofen*, goe draw our puifance together,
France, I am burn'd vp with inflaming wrath, [340]
 A rage, whose heat hath this condition;
 That nothing can allay, nothing but blood,
 The blood and deereft valued blood of *France*. 280
Fra. Thy rage fhall burne thee vp, & thou fhalt turne
 To afhes, ere our blood fhall quench that fire: [345]
 Looke to thy felfe, thou art in ieopardie. 283

274. *Lady, with me,*] *Lady, with me;* ii, iii, Huds. ii, Words.
 Cap. et seq. 280. *The blood*] Ff, Rowe. *The best*,
lies] *lives* Cap. Words. Walker, Huds. ii, Words. *The blood*,
 275. *liues*] *lives* Fleay. Pope et cet.
 276. *puifance*] *puissance* F₃F₄. and] the Huds. ii. (conj.).
together,] *together.* [Ex. Bast. *deereft valued*] *dearest valu'd*
 Pope et seq. Rowe, Pope, Var. '85, Sing. Ktly,
 278. *condition;*] Ff, Rowe, Pope. Huds. i. *dearest-valued* Theob. et cet.
condition Theob.+ *condition*, Cap. *bloud*] *blue* Bulloch.
 et cet. 281. *fhall*] *shall* F₄, Rowe i.
 279. *allay*] *allay't* Cap. conj. Dyce

274. *thy fortune lies*] CAPELL (I, pt ii, 129): This [reading *lives* for 'lies'] may be pronounc'd with great certainty—a genuine reading, and 'lies' its corruption by one enamour'd of rhyme; for the reply is created by it, and depends on it wholly, and inattention or blindness must have been the cause of its appearing in no modern.

275. *liues*] FLEAY: 'Lives' was often pronounced *lees*, as here [see *Text. Notes*]; so that *lie* and *live* had the same sound. The letter *v* could be omitted between any two vowels. Thus in *Tancred and Gismunda*, III, *chorus*, *lo'e* (love) rhymes to *overthrow*, and in *Edward III*, *gi'e* (give) rhymes to *buy*; *London Prodigal*, II, i, *mo'e* (move) rhymes to *too*. Chapman is distinguished from all other dramatists by his frequent adoption of this pronunciation.

280. *The blood*] MOBERLY: Walker must surely be right in proposing, 'The *best*, and *dearest-valued*.' [Moberly does not, however, adopt this in his text.—Ed.]—IVOR JOHN: The repetition of the word 'blood' has led to emendation. The text is, however, defensible. John says, nothing can allay his rage but blood; he is going to state that it must be French blood, and when half-way through the sentence he sees a method of heightening the effect and interjects 'and (that the *dearest valued blood*.'—[So far from agreeing with Moberly or those who have adopted Walker's change, I think that any substitution here appreciably weakens the effect produced by this explosive repetition. John is fairly stammering with rage; the reiterated 'nothing' in the preceding line has the same force.—Ed.]

283. *ieopardie*] WRIGHT: The origin of this word seems to be the French *jeu parti*, a game in which the risk is evenly divided. In Du Cange (Gloss., s. v. *Jocus*) *Jocus partitus* is 'an alternative.' 'The risk involved in accepting an alternative is taken as the representative of any risk whatever, and hence *jeopardy* has the general meaning of "hazard"' (Wright, *Bible-Word-Book*, s. v. *Jeopard*).—[MOORE SMITH notes that the word does not occur elsewhere in Shakespeare.]

John. No more then he that threatens. To Arms le'ts hie. [347]
Exeunt. 285

Scæna Secunda.

Allarums, Excursions : Enter Bastard with Austria's head. 2

Bast. Now by my life, this day grows wondrous hot,
 Some avery Deuill houers in the skie, 5

284. *then*] *than* F₄. A Field of Battle. Pope, +, Cap.
To Arms] *To Arms!* Var. '73, Var. '78, '85, Rann. In Castle of Angiers. Dono. Plains near Angiers Mal. et cet.
 Sta. *To arms*, Theob. Warb. Johns.
 Cap. Var. '78, '85, Mal.
le'ts] F₁. 1-15. Om. Dono.
hie.] Ff, Rowe, +, Sta. Fle. 2. Allarums] Allarms F₄. Alarms,
hiel Cap. et cet. Rowe. Alarums, as of a Battle join'd;
 285. *Exeunt.*] *Exeunt*, severally the Cap.
 English and French Kings, &c. Dyce, *Bastard*] *Faulconbridge* Theob. +,
 Hal. Words. Var. '78, '85, Rann.
 1. *Scæna Secunda*] SCENE III. *Austria's*] a Capell.
 Pope. SCENE IV. Warb. Johns. ACT 5. *avery*] *fiery* Warb. Theob. Han.
 III, sc. i. Dono. Coll. iii. (MS.), Huds. ii.

284. *To Arms*] MALONE (*Supplement. Obs.*, i, 168): I would point thus, 'To arms let's hie.'—The proposition is, I believe, single. *Let us begone to arms!* [Malone was apparently unaware that he thus restored the reading of the Folio; although in his own text he returns to the pointing of his predecessors.—ED.]

2, 3. *Enter . . . head*] OECHELHAÜSER, in his stage arrangement, here makes a wide divergence from the original. The scene is still before Angiers; sounds of battle are heard; the Bastard pursues Austria across the stage, and then enters carrying the lion's skin, which he casts down, with the words: 'Lie thou there, the ass that wore thee's fled!' This line is, of course, Oechelhaüser's own contribution, but the substitution of the lion's skin for Austria's head he obtained, I think, from J. P. Kemble. In the latter's arrangement Faulconbridge enters, and after the words 'mischief,' l. 6, encounters Austria, attacks him, and drives him off; then re-enters with the lion's-skin, which he apostrophises as 'Austria's head.' Charles Kean also adopted this arrangement.—ED.

4. *Bast.*] F. GENTLEMAN (*Dram. Cens.*, ii, 160): We think the lion's-skin, as a trophy of honor worn by his father, should be worn by the Bastard through the remainder of the play.

5. *avery*] WARBURTON: We must read 'Some fiery devil' if we will have the *cause* equal to the *effect*.—THEOBALD, in support of Warburton's change, says: 'It is a very inconclusive inference, sure, that because it grows wond'rous hot, some airy devil hover'd in the sky. It is a sort of reasoning that carries an air of ridicule; unless we could determine that the Poet meant no more by the epithet than to express the sacred text, in which the Devil is stiled the *Prince of the Air*.—JOHNSON: Dr Warburton will have the devil *fiery* because he makes the day *hot*; the Author makes him 'airy' because 'he hovers in the sky,' and the heat and mischief are natural consequences of his malignity.—EDWARDS (*Canons*, etc.,

And pour's downe mischiefe. *Austrias* head lye there,

6

Enter Iohn, Arthur, Hubert.

6. *pour's*] *pours* F.

7. *Iohn...Hubert.*] King John, with

7. *Enter...Hubert.*] After l. 8 Cap. et seq.

Arthur prisoner; Hubert following. Cap.

p. 53): 'Airy devil' seems an allusion to the Prince of the power of the air; but the effect described is *pouring down* mischief, which would suit a *watery* devil better than a *fiery* one.—PERCY: Shakespeare here probably alludes to the distinctions and divisions of some of the demonologists, so much regarded in his time. They distributed the devils into different tribes and classes, each of which had its peculiar qualities, attributes, etc. These are described at length in Burton's *Anatomy of Melancholy*, Part I, sect. ii, p. 45, ed. 1632: 'Of these sublunary devils—Psellus makes six kinds; fiery, aeriall, terrestriall, watery, and subterranean devils, besides those faieries, satyres, nymphes, &c. Fiery spirits or divells are such as commonly worke by blazing starres, fire-drakes, and counterfeit sunnes and moones, and sit on ships' masts, etc., etc. Aeriall divells are such as keep quarter most part in the aire, cause many tempests, thunder lightnings, teare oakes, fire steeples, houses, strike men and beasts, make it raine stones,' etc.—HENDERSON: There is a minute description of devils or spirits, and their different functions, in *Pierce Pennilesse his Supplication*, 1592. With respect to the passage in question, take the following: '—the spirits of the aire will mixe themselves with thunder and lightning, and so infect the clyme where they raise any tempest, that sodainely great mortalitie shall ensue to the inhabitants. The spirits of fire have their mansions under the regions of the moone,' [ed. Grosart, p. 115 et seq.].—FLEAY, [after quoting the foregoing passages from Burton and Nash, adds]: 'But when proud Lucifer fell from the heavens, . . . They which offended less hung in the fire, And second faults did rest within the air; But Lucifer and his proud-hearted fiends Were thrown into the centre of the earth.'—Greene, *Friar Bacon*, sc. ix. This last quotation explains the origin of the belief in airy devils.—COLLIER (*Notes*, etc., p. 204): The MS. Corrector has changed the word 'ayery' to *fyery*, which, we may feel confident, was that of the Poet, and which is so consistent with the context. [In his ed. ii. Collier adds: 'An "airy devil" was not likely to be the Bastard's word, in the midst of the heat and fury of the conflict.'—ED.]—KNIGHT (*Stratford Sh.*): We may venture to think that Collier carries his advocacy too far when he quotes [but a part of] what Burton says of 'fiery devils,' and there stops, although Percy continues the quotation. . . . We turn to Burton, and find in another place, where he says of this class who pours down mischief: 'Paul, to the Ephesians, calls them forms of the air.' Shakespeare knew this curious learning from the Schoolmen; but the Corrector knew nothing about it.—SINGER (*Sh. Vind.*, p. 86) likewise finds fault with Collier for quoting but a part of the passage from Burton, and entirely omitting that from Nash, given by Henderson. In conclusion Singer observes that 'Nash and Shakespeare most probably drew their pneumatology from the same source. The evidence is therefore decisive in favour of the old reading.' [It is, at times, painfully evident that Collier, for his knowledge of the work of his predecessors, relies upon the notes contained in the *Variorum* of 1821 alone. In the present instance Warburton's, Theobald's, and Johnson's notes on this word are conspicuously absent; and Collier makes no mention of the coincidence of Warburton's reading with that of his MS. Corrector.—ED.]

While *Philip* breathes.

8

John. Hubert, keepe this boy: *Philip* make vp,

8. <i>While...breathes.</i>] Om. Pope, +.	Dyce ii, iii, Coll. iii, Huds. ii, Words.
9. Hubert] <i>There, Hubert</i> Pope,	9. <i>boy:] boy.</i> —Coll. Dyce, Hal. Wh. i,
Theob. Han. Warb. Johns. Cap. <i>Here,</i>	Ktly, Huds. Del. Neils. Craig.
<i>Hubert</i> Ktly, <i>Good Hubert</i> Fle.	Philip] <i>Cousin</i> Han. Words. <i>Rich-</i>
<i>keepe]</i> <i>keep thou</i> Tyrwhitt, Rann,	<i>ard</i> Theob. Warb. Johns.

8. While *Philip* breathes] POPE omits these words, and in their stead substitutes from *The Troublesome Raigne* the following lines:

‘Thus hath king Richard’s son perform’d his vow,
And offer’d Austria’s blood for sacrifice
Unto his father’s ever-living soul.’

In this substitution he is followed by Theobald, Hanmer, Warburton, Johnson, and the *Variorum* of 1773.

8, 9. *Philip . . . Philip*] CAPELL (I, pt 2, p. 129): ‘*Philip*’ is either a slip of the Poet’s, caus’d by his remembrance of what had passed in the Quarto, or we may ascribe it to haste in both the persons it comes from; in either case it ought not to be alter’d. [See *Text. Notes*, l. 9].—STEEVENS also calls attention to this very natural forgetfulness on the part of the King who had given *Philip* the name of Richard on knighting him.—DEIGHTON, while admitting that the words ‘while *Philip* breathes’ may possibly be rightly explained as referring to *Philip* himself, taking breath with a view to renewing the combat, prefers to think that the Bastard here means ‘until I have slain *Philip*,’ adding that ‘it seems more in the character of the Bastard to determine upon *Philip*’s death as well as that of Austria.’—It may be said, however, that Deighton has failed to notice how utterly out of character it would be for the Bastard to speak of the King of France without any title; even his brother King speaks of him and to him as ‘France.’—PERRING is also of the opinion that the Bastard does not here refer to himself; he says (p. 194) in regard to the name ‘*Philip*’ in l. 9: ‘It may be said that Shakespeare probably made the slip [of *Philip* for Richard]. I think it much more likely that a copyist did. His eye caught and his ear yet tingled with the name of *Philip, King of France, who is mentioned in the preceding line*. If we could but peep into the Author’s MS. I believe we should find: “Richard, make up.”’—[Had Perring but peeped into Theobald’s ed. he would have found that herein he was anticipated.—ED.]

9. Hubert, keepe . . . make vp] DYCE (ed. ii.): In Guest’s *Hist. of English Rhythms*, vol. i, p. 238, this line is cited from the old copy as right, and as resembling in metre certain lines of Anglo-Saxon poetry! [The italics and exclamation point are Dyce’s.—ED.]—Br. NICHOLSON (*N. & Q.*, 1887, VII, iii, 264): An ordinary eye can see that the dramatist made John make this lapse that he might the more contrast the brother and son of Cœur-de-Lion. The battle is, according even to the son, ‘wondrous hot.’ . . . The king shows himself weak in resolution and fearful, gives Arthur into other keeping . . . and fears that his camp is assailed and his mother taken. The deed-doing and resolute son of King Richard has, unknown to the nominal leader of the army, rescued her and warded off the danger. The king, in his flurry and fear, recurs to the name under which he first knew the supposed son of Sir Robert Faulconbridge. Like new-made honour, fear forgets the new names of men.

My Mother is affayled in our Tent, 10
And tane I feare.

Bast. My Lord I refcued her,
Her Highnesse is in safety, feare you not:
But on my Liege, for very little paines
Will bring this labor to an happy end. *Exit.* 15

[Scene III.]

Alarums, excursions, Retreat. Enter John, Eleanor, Arthur 1
Bastard, Hubert, Lords.

John. So shall it be : your Grace shall stay behinde
So strongly guarded : Cofen, looke not sad, 4

10. *affayled*] *assailed* Dyce, Fle. Huds.
ii, Words.

11. *tane*] *ta'en* Rowe.

12. *her,*] *her.* Ff.

13. *not:*] *not.* Pope, Theob. Han.
Warb. Johns. Ktly, Neils.

14. *on my Liege,*] *on my Leige,* F₂.
on, my Liege, F₄.

15. *an*] *a* Cap. Knt, Sing. ii, Hal.
Coll. iii.

Exit.] *Exeunt.* Rowe.

SCENE IV. Pope. SCENE V. Han.
Warb. Johns. SCENE III. Var. '73 et
seq.

1. *Alarums*] *Alarms* F₄.

Enter...] *Re-enter...* Pope, Theob.
Han. Warb.

3. *behinde*] *behind* [To Elinor. Han.
et seq. (after *be*: Capell).

4. *So*] *More* Lettsom, Huds. ii.

guarded:] *guarded.* Cap. et seq.

fad,] *sad,* [to Arthur. Pope et seq.

10, 11. My Mother . . . tane I feare] MALONE: The Author has not attended closely to the history. The Queen-Mother, whom King John had made Regent in Anjou, was in possession of the town of Mirabeau, in that province. On the approach of the French army with Arthur at their head, she sent letters to King John to come to her relief; which he did immediately. As he advanced to the town, he encountered the army which lay before it, routed them, and took Arthur prisoner. The Queen in the meanwhile remained in perfect security in the castle of Mirabeau. Such is the best authenticated account. Other historians, however, say that Arthur took Elinor prisoner. The author of the old play has followed them. In that piece Eleanor is taken by Arthur and rescued by her son.

16. FLEAY (*Chron. Eng. Drama*, ii, 200): The omission [*Scena Tertia*] in the Folio arose from the common mistake of printing *Exit* for *Exeunt* at the end of III, ii. The MS. had probably *Ex*. The new scene is proved by '*Enter John, Arthur, Hubert*' in III, iii. It should be edited as III, iib to preserve the old notation through the Act.

4. *So*] MARSHALL objects to Lettsom's change '*more*' on the ground that Queen Elinor had asked for some specified number of forces, see l. 94 below. "So," therefore, although it looks very much like an accidental repetition by mistake of the word in the line above, may be the right reading, the meaning being, "so strongly guarded as you have asked to be."

4. Cosen, looke not sad] KNIGHT (*Studies*, p. 204): Up to the concluding scene of the third Act we have not learnt from Shakespeare to hate John. We may think him an usurper. Our best sympathies may be with Arthur and his mother.

Thy Grandame loues thee, and thy Vnkle will 5
As deere be to thee, as thy father was.

Arth. O this will make my mother die with griefe.

Iohn. Cofen away for *England*, hafte before,
And ere our comming fee thou shake the bags
Of hoording Abbots, imprifoned angells 10
Set at libertie : the fat ribs of peace
Must by the hungry now be fed vpon: 12

5. *Grandame*] *Grandam Rowe* et seq.

7. *griefe*.] *grief*! Cam. +.

8. *before*.] *before*, [to the Bist. Pope,
+, Var. '78, '85. (after *Cofen*) Mal.
et seq.

10. *hoording*] *hoarding* F₃F₄.

10, 11. *imprifoned angells* Set at lib-
ertie] *their imprison'd angells* Set at
liberty Pope, Var. '73, Coll. ii. (MS.).
their imprison'd angells Set thou at liberty
Theob. Han. Warb. Johns. Cap. Steev.
angells imprison'd Set thou at liberty

Var. '03, '13, '21, Sing. i. *imprison'd*
angells Set thou at liberty Knt. set at
liberty *Imprison'd angells* Walker (Crit.,
iii, 119), Wh. i, Ktly, Dyce ii, iii, Huds.
ii, Rife, Words. Dono. Craig. *im-*
prison'd angells Set all at liberty Anon.
ap. Cam. *imprisoned angells* Set at good
liberty Vaughan.

12. *now*] *war* Warb. Theob. *now*
Han.

vpon.] *upon*. Pope.

But he is bold and confident, and some remnant of the indomitable spirit of the Plantagenets gives him a lofty and gallant bearing. We are not even sure, from the first, that he had not something of justice in his quarrel, even though his mother confidentially repudiates 'his right.' In the scene with Pandulph we completely go with him. We have yet to know that he would one day crouch at the feet of the power that he now defies. . . . But the expression of *one thought* that had long been lurking in the breast of John sweeps away every feeling but that of hatred, and worse than hatred; and we see nothing hereafter in the king but the creeping, cowardly assassin, prompting the deed which he is afraid almost to name to himself, with the lowest flattery of his instrument, and showing us, as it were, the sting which wounds, and the slaver which pollutes, of the venomous and loathsome reptile. . . . The warrior and the king vanish.

9, 10. *see thou shake . . . Abbots*] H. COLERIDGE: In the old play Faulconbridge's execution of this order is exhibited on the stage, and he finds a young-skinned nun in a chest where the Abbot's treasures were supposed to be deposited. It showed the good taste and boldness of Shakespeare that he did not retain this incident, so well calculated to make vulgar spectators laugh. He makes no reflection on the doctrine or discipline of Rome, far less does he calumniate the purity of her devoted virgins. He makes a king speak the sentiments of every king who did not need the Pope's countenance. John, when he found this need, crouched as vilely to the Pope as the most grovelling of Papists, and Shakespeare does not conceal the circumstance. How different from the absurdity of Bishop Bale, who makes the murderous, lastful, impious infidel John a Protestant hero.

10. *imprisoned angells*] MISS PORTER: This is, perhaps, a quip on imprisoned *nuns* quite as much as on the coins called 'angels.' The first pun would be understood by those who knew the older play.

12. *Must . . . now be fed vpon*] WARBURTON: This word 'now' seems a very idle term here, and conveys no satisfactory idea. An antithesis, and opposition

Vfe our Commiffion in his vtmoft force.

13

Baft. Bell, Booke,& Candle, fhall not driue me back,

13. *his*] *its* Rowe, +.

of terms, so perpetual with our Author, requires: 'by the hungry war.' *War* demanding a large expense, is very poetically said to be 'hungry,' and to prey on the wealth and 'fat' of 'peace.'—JOHNSON: This emendation is better than the former word, but yet not necessary. Hanmer reads *maw*, with less deviation from the common reading, but not with so much force or elegance as *war*.—CAPELL (I, pt ii, p. 129): The word that follows 'hungry' is so far from 'an idle term' that 'tis strongly emphatical, carrying with it the idea of that very word—*war*—which [has been put] in its place; for the time that calls upon John to make this fat-ribbed peace feed the hungry, is—a time of war. For opposition—we have now as much as is commendable, and in the best way, that is—indirect; for it lies between *leanness*, which is comprehended in 'hungry,' and the above-described peace. This image is doubtless excited by the idea we commonly have of such churchmen as fall within the Bastard's 'commission.' Which commission the Quarto makes him execute openly; much to the diversion of that play's auditors, who had papists and papistry fresh in hatred by reason of the Spanish invasion.—STEEVENS: Either emendation may be unnecessary. Perhaps 'the hungry now' is *this hungry instant*. Shakespeare uses the word 'now' as a substantive in *Meas. for Meas.*, '—till this very now, When men were fond, I smil'd and wonder'd how,' II, ii, 186.—[To this MARSHALL pertinently replies: 'Unfortunately "till this very now" is only the conjectural reading of Pope. The Ff. have "ever till now."'—ED.]—MALONE: The meaning, I think, is, the fat ribs of peace must now be fed upon by the hungry troops,—to whom some share of this ecclesiastical spoil would naturally fall. The expression, like many other of our Author's, is taken from the sacred writings: 'And there he maketh the hungry to dwell, that they may prepare a city for habitation.'—*Psalm* cvii. Again: 'He hath filled the hungry with good things,' &c.—*Luke*, i, 53. This interpretation is supported by the passage in the old play, which is here imitated: 'Ransack their abbeyes, cloysters, priories, Convert their coin unto my soldiers' use.'—[Pt i, sc. ix, ll. 19, 20. On the strength of this Malone conjectured that in the present line the word 'soldiers' had dropped out after the word 'hungry'; but later decided that his foregoing interpretation rendered any alteration unnecessary.—ED.]—VAUGHAN (i, 48): Although Warburton is often as wrong as he is peremptory, I cannot forbear pointing out that his emendation is almost proved to be correct by two considerations combined—by the contrast afforded through the two portraits, 'fat ribs of peace' and 'hungry war,' and by the fact of the same epithet being applied to war in *Henry V*: '—the poor souls for whom this hungry war Opens his vasty jaws.'—II, iv, 105. And by a like epithet in 3 *Henry VI*: 'With need of soldiers for this needy war.'—II, i, 147.

14. Bell, Booke, & Candle] GREY (i, 285), in reference to the present line, gives a detailed account of a cursing, wherein at certain points candles were extinguished, but there is no mention of either bell or book. The following extract from Grafton is, I think, sufficient to illustrate the method; as will be seen it deals with an important episode in the time of King John: 'In the same yere, Gualo the Popes Legate renued his great cursse vpon Lewes the French kinges soone, for vsurping vpon King John. Likewise vpon Symon Langton and Geruys Ho-

When gold and filuer becks me to come on. 15
 I leaue your highneffe : Grandame, I will pray
 (If euer I remember to be holy)
 For your faire safety : fo I kiffe your hand.
Ele. Farewell gentle Cofen.
Iohn. Coz, farewell. 20
Ele. Come hether little kinfman, harke, a worde.
Iohn. Come hether *Hubert*. O my gentle *Hubert*, 22

15. becks] *beck* Theob. Warb. Johns.
 Hal.

16. Grandame] *Grandam* Rowe et seq.

19. Farewell] *Färewell* Ktly. *Fare*
you well Fle.

gentle my *gentle* Pope, + (—Var.
 '73), Cap. Steev. Varr. Sing. i.

20. farewell.] *farewell*. [Exit *Faulc*.
 Theob. Warb. Johns. Var. '78, '85.
farewell. [Exit *Bast*. Pope et cet.

21, 22. *hether*] *hither* F₃F₄.

21. *kinfman*,] *kinsman*,— Pope, +.

worde.] *word*. [Taking him to one
 side of the stage. Pope, +, Var. '78, '85,
 Rann. *word*. [To *Arthur*, drawing him
 aside. Cap. *word*. [She takes *Arthur*
 aside. Mal. et seq.

22. *Iohn*.] K. *John*. [To *Hubert* on
 the other side.] Pope, +.

O] *Oh!* Ktly.

bruge, for provoking him to the same, and that with a wonderfull solemnitie.
 For in that doing, he made all the Belles to be rong, the Candel to be light, the
 dores to be opened and the booke of excommunications and interdictions pub-
 liquely to be reade, committing them wholly to the Deuill for their contumacie
 and contempt. He also commaunded the Bishops and Curates to publishe it
 abroad ouer all the whole realme, to the terror of all subiects' (ed. Ellis, ii, p. 244).
 —ED.

22. Come hether *Hubert*, etc.] STEEVENS: This is one of the scenes to which
 may be promised a lasting commendation. Art could add little to its perfection;
 no change in dramatic taste can injure it; and time itself can subtract nothing
 from its beauties.—[The following extract is from an *Essay on the Writings of*
Massinger, by Dr JOHN FERRIAR, prefixed to Gifford's *Massinger*, vol. i.: 'In *The*
Duke of Milan, Act I, sc. ult., where *Sforza* enjoins *Francisco* to dispatch *Marcelia*,
 in case of the emperor's proceeding to extremities against him, the Poet has given
 him a strong expression of horror at his own purpose. After disposing *Francisco*
 to obey his commands without reserve, by recapitulating the favours conferred
 on him, *Sforza* proceeds to impress him with the blackest view of the intended
 deed. . . . If we compare this scene with the celebrated scene between King *John*
 and *Hubert*, we shall perceive this remarkable difference, that *Sforza*, while he
 proposes to his brother-in-law and favorite, the eventual murder of his wife, whom
 he idolizes, is consistent and determined; his mind is filled with the horror of the
 deed, but borne to the execution of it by the impulse of an extravagant and fantastic
 delicacy: *John*, who is actuated solely by the desire of removing his rival in the
 crown, not only fears to communicate his purpose to *Hubert*, though he perceives
 him to be "A fellow by the hand of nature mark'd, Quoted, and sign'd to do a deed
 of shame"; but after he has sounded him, and found him ready to execute what-
 ever he can propose, he only hints at the deed. *Sforza* enlarges on the cruelty
 and atrocity of his design; *John* is afraid to utter *his*, in the view of the sun: nay
 the sanguinary *Richard* hesitates in proposing the murder of his nephews to *Buck-*
ingham. In this instance then *Massinger* may seem to deviate from nature, for

[22. John. Come hether, Hubert. O my gentle Hubert]

ambition is stronger than love, yet Sforza decides with more promptness and confidence than either of Shakespeare's characters. We must consider, however, that timidity and irresolution are characteristics of John, and that Richard's hesitation appears to be assumed, only in order to transfer the guilt and odium of the action to Buckingham.'—(pp. xcvi, xcix.).—J. Monck Mason, in his edition of Massinger, 1779, is, I think, the first to call attention to the similarity of situation in *King John* and in *The Duke of Milan*; he leaves, however, the comparison to the judgment of the reader. It is more than likely that Ferriar acted on this hint—his *Essay* did not appear until six years later. The following remarks by Davies (*Dram. Miscell.*, i, 51) refer to this note by Mason; and not to Ferriar's analysis. Davies's work and Ferriar's are dated the same year, 1785.—ED.]: 'The scene in Massinger's *Duke of Milan* is well conceived and highly finished; but the lightning itself is not brighter or quicker in its flash, nor more astonishing in its effects, than the sublime and penetrating strokes of Shakespeare. In Massinger, eloquent language and unbroken periods give easy assistance to the speaker, and calm and undisturbed pleasure to the hearer. In Shakespeare, the abrupt hints, half-spoken meanings, hesitating pauses, passionate interruptions, and guilty looks require the utmost skill of the actor, while they alarm and terrify the spectator. From Colley Cibber's long experience and perfect knowledge of the stage, we might have expected that he would have considered this scene as a sacred thing, and have given consequence to his *Papal Tyranny* by transcribing it whole and untouched. But Colley's confidence in his abilities was extreme; and he has not only mixed his cold crudities and prosaic offals with the rich food of Shakespeare, but has presumed to alter the oeconomy of the scene by superfluous incident: for John desires Hubert to draw the curtain, that he may unfold his meaning to him in the dark; and Hubert exacts an exculpatory warrant from him to put Arthur to death. In this latter management he has borrowed from Massinger. Francisco demands from Sforza a writing, signed by him, to warrant the putting Marcelia to death.—[In this last addition Cibber is, to some extent, justified by the fact that Hubert shows such an instrument to Arthur; and later confronts John with this warrant under John's hand and seal.—ED.]—GIFFORD, in his edition of Jonson, vol. i, p. 81, compares this scene also with *Every Man in his Humour*, Act III, sc. i, where the jealous Kiteley, by hints and insinuations, persuades Cash to spy upon Mrs Kiteley, but tells him that all his doings must be 'Lock'd up in silence, midnight, buried here.'—[To me the resemblance is not so striking, as the objects to be attained are quite dissimilar. Gifford's vaulting ambition to enthrone Jonson by the side of Shakespeare at times o'erleaps itself; this is a case in point.—ED.]—CORSON (*Introduction to Sh.*, p. 173): John is now forced, by circumstances resulting from the capture of Arthur, to play a losing game within his own kingdom. His fears as to the young and interesting captive, whose misfortune wins the sympathies of the courtiers and the people, drive him to measures for his own safety, which deprive him of all chance of safety. He passes, irresistibly, into the power of an avenging fate. The dramatic situation at this stage of the play is in Shakespeare's best tragic manner. The moral baseness of John, which seals his doom, may be said to be gathered up, and exhibited in its extreme intensity in the scene with Hubert, in which he intimates to Hubert his wish to have the little Prince put out of the way; and in IV, ii, where he accuses the aptness of the instrument as the cause of the suggestion. I would call special

We owe thee much : within this wall of flesh 23
 There is a foule counts thee her Creditor,
 And with aduantage meanes to pay thy loue: 25
 And my good friend, thy voluntary oath
 Liues in this bofome, deerely cherished.
 Giue me thy hand, I had a thing to fay,
 But I will fit it with fome better tune. 29

23. *much*:] *much!* Dyce, Hal. Cam.+,
 Huds. ii, Words. Neils.

26. *And*] *And*, F₄ et seq.

27. *cherished*] *cherished* Dyce, Fle.
 Huds. ii, Words. Dono.

28. *hand*,] *hand*.— Cap. et seq.

say,] *say*— Rowe ii. et seq.

29. *tune*] Ff, Rowe, Knt, Sta. Del.

time Pope et cet.

attention to the last nineteen verses of John's long speech, III, ii, beginning 'If the midnight bell.' The thought keeps on the wing through all these nineteen verses. There is a moral significance in the suspended construction of the language. The mind of the dastard king hovers over the subject of the ungodly act and dares not alight upon it; and the verse, in its uncadenced movement, admirably registers the speaker's state of mind.

28. I had a thing to say] DAVIES (*Dram. Miscell.*, i, 53): The several actors of John in this scene had their different and appropriate shares of merit. Quin's voice and manner of acting were well adapted to the situation and business of it. His solemn and articulate whisperings were like soft notes in music, which summon our deepest attention; but, whether the action did not correspond with the words, or the look did not assist the speech and action, the effect was not perfectly produced. If ever Garrick's quick intelligence of eye and varied action failed him, it was here. Through the whole scene his art was too visible and glaring; his inclination and fear were not equally suspended; the hesitations of a man big with murder and death were not happily and sublimely expressed. Of Mossop, justice requires me to say, that he was nearer, in feeling the throes of a guilty mind, and in conveying them to his auditors, than either Quin or Garrick. . . . [Thomas] Sheridan in this scene bore away the palm from all competitors.

29. *better tune*] MALONE, accepting Pope's reading as a legitimate correction, says: 'The same mistake has happened in *Twelfth Night*, II, iii, 122: "Out o' time, sir: ye lie." [This was corrected by Theobald to read *tune*; but has not been unanimously accepted as an assured correction.] Malone also instances the line in *Macbeth*, IV, iii, 235, where the reverse mistake occurs in the Folio: 'This time goes manly,' corrected by Rowe to 'this tune,' and almost universally followed.—KNIGHT: We are by no means sure that Pope's change was called for. The 'tune' with which John expresses his willingness 'to fit' the thing he had to say is a bribe—he now only gives flattery and a promise. 'The *time*' for saying 'the thing' is discussed in the subsequent portion of John's speech.—COLLIER: As the improvement is manifest, we may reasonably infer that *time* was Shakespeare's word.—STAUNTON: Pope's alteration is perhaps not necessary, for these words were often used, of old, as synonyms.—R. G. WHITE, in reply to the foregoing note by Staunton, exclaims: 'No, never; except by those who had the ears of Midas, as is shown by numberless passages, among them the following from Lyly's comedy of that name (IV, i.), in which the two words are carefully distin-

By heauen *Hubert*, I am almost afham'd
To fay what good respect I haue of thee. 30

Hub. I am much bounden to your Maiefty.

Iohn. Good friend, thou hast no caufe to fay fo yet,
But thou shalt haue: and creepe time nere fo slow,
Yet it shall come, for me to doe thee good. 35

I had a thing to fay, but let it goe:
The Sunne is in the heauen, and the proud day,
Attended with the pleafures of the world,
Is all too wanton, and too full of gawdes
To giue me audience: If the mid-night bell 40
Did with his yron tongue, and brazen mouth

30. *heauen*] *Heav'n* Rowe.

I am] *I'm* Pope, + (—Var. '73),
Dyce ii, iii, Fle. Huds. ii, Words.

33. *fo yet*] *so—yet*—Pope. *so yet*—
Theob. Warb. Johns. Var. '73. *so yet*.
Rlf.

34. *haue*] *have*—Pope, +.

36–57. Mnemonic Pope, Warb.

36. *fay*] *say*—Rowe et seq.

37. *heauen*] *Heav'n* Rowe, + (—Var. '73).

38. *pleasures*] *pleasure* F₄, Rowe i.

39. *gawdes*] *gawdes*. F₂F₃. *gawds*, F₄,
Rowe, Theob. Warb. Johns. Cap. Varr.
Mal. Rann, Steev. Varr. Sing. Knt,
Coll. Fle.

40. *audience*] *audience*. Pope, Theob.
Han. Warb. Johns. Wh. i, Ktly, Sta.
Fle. Rlf.

guished: "We all say that Apollo hath shewn himselfe both a god & of musicke the god: Pan himselfe a rude satyre, neither keeping measure, nor time; his piping as farre out of tune, as his body out of forme." The music of Shakespeare's day sounds antiquated to our ears; but the art was much more thoroughly cultivated then than now; and in matters of time and tune and counterpoint our Elizabethan forefathers were in need of no lesson that we could give."

33. *Iohn.* Good friend, etc.] F. GENTLEMAN (ap. BELL): It is impossible for words to express, or imagination to paint, a finer representation of dubious cruelty, fearful to express itself, than this address of John's to Hubert exhibits; the hesitative circumlocution, with which he winds about his gloomy purpose, is highly natural and the imagery exquisite. To do this scene justice requires more judgment than powers: a jealous eye, deep tone of voice, and cautious delivery are the outlines of what should be.

34. *creepe time nere so slow*] ABBOTT (§ 52): There is probably here a confusion of two constructions: (1) 'And though time creep so slow, as it never crept before,' and (2) 'And though time never crept so slow, as in the case I am supposing.' These two are combined into, 'And though time creep—(how shall I describe it? though it crept) never so slow.' Construction (2) is illustrated by: 'Never so weary, never so in woe.'—*Mid. N. Dream*, III, ii, 442.

39. *gawdes*] WRIGHT: That is, *trifling ornaments, toys*. See *Mid. N. Dream*, IV, i, 172: 'As the remembrance of an idle gawd, Which in my childhood I did dote upon.' And compare: 'The gaudy blabbing and remorseful day.'—2 *Henry VI*: IV, i, 1.

Sound on into the drowzie race of night:

42

42. *Sound on into*] *Sound one unto* Theob. Han. Warb. Johns. Cap. Mal. Steev. Var. '03, '13, Dono. Neils. *Sound on unto* Var. '73, '78, '85, Rann. *Sounden unto* Rann conj. *Sound one into* Var. '21, Dyce, Sta. Huds. ii, Words. Craig. *Sound: On! unto* Del. conj. *Sound not into* Wetherell (N. &

Q., 18 Aug., 1866). *Sound on to mark* Moberly conj. *sound dong into*. Bulloch. *Sound only to* Vaughan.

42. *race*] ear Dyce, Sta. Wh. Hunter, Clarke, John, M. Smith, Huds. ii, Cam. ii, Words. Dono. Neils. *maze* M. Wheeler (Ath., 25 Oct., 1873). *face* Bulloch. *vast* Page conj.

42. Sound on into . . . race of night] THEOBALD: I do not think that 'sound on' gives here that idea of solemnity and horror which, 'tis plain, our Poet intended to impress by this fine description; and which my emendation ['*Sound one unto*'] conveys, i. e., If it were the still part of the night, or *One* of the clock in the morning, when the sound of the bell strikes upon the ear with the most awe and terror. And it is very usual with our Shakespeare in other passages to express the horror of the midnight bell. So in *Othello*: 'Silence that dreadful bell, it frights the isle.'—II, iii, 175; *Macbeth*: '—what's the business, That such an hideous trumpet calls to parley The sleepers of the house.'—II, iii, 86. And sometimes, for the solemnity, he is used to add the circumstance of the particular hour: 'The iron tongue of midnight hath toll'd twelve.'—V, i, 370; 'The bell then beating one.'—*Hamlet*, I, i, 39.—CAPELL (I, pt ii, p. 130): The readings 'on' and 'into' are mistakes certainly either of a printer or copyist, for in that reading is neither English nor sense: 'on' was never us'd for *repeatedly*, nor 'into' for *unto*; which is the sense they must have if the place's sense be contended for; nor, admitting that they might be so taken, does the sense they present express the speaker's intention, which confessedly is—to paint the dead time of night; but 'on' or repeatedly may as well be seven as twelve, implying no certain number. But besides expressing the night's dearest season, Shakespeare had a further intention; namely, to affect the ear by some word that should give it sensation of awe and solemnity: now *one* (the excellent emendation of the third modern) acts upon it remarkably in the way he intended; and so the sound of it does in the clock's striking, greatly beyond a sound that's repeated; every stroke beyond *one* lessening more and more the effect of it, till at twelve we feel nothing. Of 'unto' no defending is requisite.—MALONE: The instances that are found in the original editions of our Author's plays in which 'on' is printed instead of *one* are so numerous that there cannot, in my apprehension, be the smallest doubt that *one* is the true reading in this line.—[Malone, in corroboration of this note, quotes six passages as printed in the Folio wherein *one* is printed 'on'; the most striking of these is that from the *Two Gentlemen*, to which he refers, but does not quote in full: 'Sir, your glove. . . Not mine; my gloves are on. . . Why, then, this may be yours, for this is but one.'—II, i, 1, 2.—In reference to Theobald's second change, *unto* for 'into,' Malone considers it to have been too hastily adopted, and produces two other examples in Shakespeare wherein these words are apparently used in the same sense: 'Which to reduce into our former favour.'—*Henry V*: V, ii, 63; 'gleaning all the land's wealth into one.'—*Henry VIII*: III, ii, 284. 'Here,' says Malone, 'we should now certainly write "*unto* one." Independently of what has now been stated, "*into*" ought to be restored. So Marlowe, *Edward II*, 1598, "I'll thunder such a peal into his ears," [ed. Dyce, ii, p. 206]. So also Bishop Hall, in his *Heaven upon Earth*: "These courses are not incident into an almighty power," etc.'—

[42. Sound on into the drowzie race of night]

STEEVENS: I should suppose the meaning of 'Sound on' to be this: 'If the midnight bell, by repeated strokes, was to hasten away the race of beings who are busy at that hour, or quicken night itself in its progress'; the morning bell (that is, the bell that strikes *one*) could not, with strict propriety, be made the agent; for the bell has ceased to be in the service of night when it proclaims the arrival of day. 'Sound on' may also have a peculiar propriety, because, by the repetition of the strokes at *twelve*, it gives a much more forcible warning than when it only strikes *one*. Such was once my opinion concerning the old reading; but, on reconsideration, its propriety cannot appear more doubtful to anyone than to myself. It is too late to talk of hastening the night when the arrival of the morning is announced; and I am afraid that the repeated strokes have less of solemnity than the single notice, as they take from the horror and awful silence here described as so propitious to the dreadful purposes of the king. Though the hour of *one* be not the natural midnight, it is yet the most solemn moment of the poetical one; and Shakespeare himself has chosen to introduce his Ghost in *Hamlet*: 'The bell then beating one.' Shakespeare may be restored into obscurity. I retain Theobald's correction; for though 'thundering a peal *into* a man's ears' is good English, I do not perceive that such an expression as 'sounding one into a drowsy race' is countenanced by any example hitherto produced.—KNIGHT: Shakespeare, it appears to us, has made the idea of time precise enough by the 'midnight bell'; and the addition of 'one' is a contradiction or a pleonasm, to which form of words he was not given. 'The midnight bell' sounding on, into (or unto) the drowsy march, race, of night, seems to us far more poetical than precisely determining the hour, which was already determined by the word 'midnight.' But *was* the 'midnight bell' the bell of a clock? Was it not rather the bell which called the monks to their 'morning lauds,' and which, according to the regulations of Dunstan, was to be rung before every office. In Dunstan's *Concord of Rules*, quoted by Fosbrooke, the hours for the first services of the day are thus stated: 'Mattins and Lauds, midnight. Prime, 6 A. M.' It is added, 'if the office of Lauds be finished by day-break, as is fit, let them begin Prime without ringing; if not, let them wait for day-light, and, ringing the bell, assemble for Prime.'—[Knight also calls attention to the fact that in *Hamlet*, in the line already quoted by Theobald, the spelling is '*one* (not *on*) both in the early Quartos and in the Folio of 1623.'—ED.]—COLLIER: We prefer the old reading on all accounts. Many of the commentators would read *one* instead of 'on,' which is contradicted by the 'midnight bell' in a line just preceding. There is more plausibility for reading *ear* instead of 'race,' recollecting that of old *ear* was spelt *eare*, and the words might possibly be mistaken by the printer; but still 'race,' in the sense of *course* or *passage*, conveys a finer meaning: the midnight bell, with its twelve times repeated strokes, may be very poetically said to 'sound on into the drowsy race of night'; one sound produced by the 'iron tongue' driving the other 'on,' or *forward*, until the whole number was complete, and the prolonged vibration of the last blow on the bell only left to fill the empty space of darkness.—[Collier's MS. Corrector changes 'race' to *eare*, on which DYCE (*Notes*, etc., p. 87) says: 'Whether the emendation *ear* originated with the MS. Corrector, or whether he derived it from some prompter's copy, I feel assured that it is the Poet's word. The same correction occurred, long ago, to myself; it occurred also to Mr Collier, while he was editing the play; and (as appears from his note) he would have inserted it in the text had not his better

[42. Sound on into the drowsie race of night]

judgment been overpowered by a superstitious reverence for the Folio. But, if the MS. Corrector considered "on" to be an adverb (and we are uncertain how he understood it—"on" and *one* being so often spelt alike), my conviction would still remain unshaken, that the recent editors, by printing "on" have greatly impaired the grandeur and poetry of the passage. As to the "*contradiction*" which the recent editors object to in "the *midnight* bell sounding *one*," I can only say that . . . even prose writers occasionally employ very inaccurate language in speaking of the hours of darkness; e. g., "It happened that betweene twelve and one a clocke at midnight, there blew a mighty storme of winde against the house," &c.—*The Famous History of Doctor Faustus*, sig. R 3, ed. 1648. "We marched slowly on because of the carriages we had with us, and came to Freynstat about one a clocke in the night perfectly undiscover'd."—Defoe, *Memoirs of a Cavalier*, First ed. p. 119.—COLLIER refused to accept such testimony in favour of *one* as synonymous with midnight, and concludes his note on this line in his ed. ii. with this answer to Dyce: 'When Defoe speaks of "one o'clock in the night" he is not so simple as to call it *midnight*, but merely "night," as in truth it was.'—DYCE, in his ed. ii, replies in a note unworthy of any editor, accusing Collier of again being at his 'old trick of misrepresentation and concealment' in that he had given but *one* of the quotations, and that one not that germane to the subject; therewith repeating the passage from *Doctor Faustus*. Another melancholy example of two eminent editors descending to petty recriminations, the details of which the reader may with ease be spared.—ED.]—JOSEPH HUNTER (ii, 11) [with the reading, 'Sound one into the drowsy race of night']: We have the incongruity (1) of the midnight bell striking the hour of one in the morning; (2) of the hammer of a clock striking on the outside of a bell, being presented to the mind by the 'iron tongue and brazen mouth,' in which on a little reflection we cannot but perceive that it was the pendulous clapper, not the hammer striking on the outside of the bell, that must have been in the Poet's mind; and (3) of men steeped in sleep being described by such a poet as Shakespeare by the phrase 'the drowsy race of night.' Any of these, if due attention were given to the passage, would have been sufficient to show that there was something rotten in the state of Denmark. . . . Now the Poet certainly had not in his thoughts the striking of a clock at all; and the intervention of this idea has the effect of marring in a very extraordinary degree the beauty and grandeur of the conception. . . . 'This is not a fit scene,' says King John, 'for audience of the thing I was about to say: "the sun is in the heavens." Transfer yourself to a scene of the night and darkness, a place where you hear the great bell of a church tolling in the depth of midnight, and imagine that you are pacing the churchyard in the dark midnight amidst the graves of the many dead, and where spirits are sometimes said to wander. Think of yourself as a man much injured by the world, and as given up to an habitual melancholy.' The mere striking of the church clock, whether once, or with twelve times repeated strokes, is a weak, puerile, incongruous conception; but the continuous tolling of the bell at midnight, which was what Shakespeare meant, adds greatly to the impressiveness of a night scene; and this especially when we recollect on what occasions it was that the church-bell would be heard 'sounding on' in the darkness of midnight. It might be as a passing-bell, a soul just then taking its flight; but it is more probable that the Poet had in his mind the tolling at a midnight funeral and that the full conception of the passage is this: That Hubert is to be transported in thought

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to the grave-ground at the foot of some lonely tower, from which is heard the heavy tones of the bell tolling through the darkness of night. . . . In such a scene there was everything to feed melancholy, and put the mind of Hubert into a frame favourable to the King's purposes;—everything to stir up in his mind thoughts which the sun should not look upon. This then, I conceive, to be the true explanation of the passage. 'Sound on' is the common phrase in Shakespeare for continuous or repeated blasts of a trumpet, just as here it is for the continuous or repeated strokes of the bell-clapper. 'Into the drowsy race of night,' if it required any justification, as meaning the step or course of night, would receive it by comparison with the two following passages: 'And chide the cripple tardy-gaited night, Who, like a foul and ugly witch, doth limp So tediously away.'—*Henry V*: IV, Chorus, l. 20; 'This palpable gross play hath well beguiled The heavy gait of night.'—*Mid. N. Dream*, V, i, 374. Shakespeare also, it may be observed, has shown elsewhere that he was sensible to the use which might be made of the deep tones of the funeral bell. Thus, in 2 *Henry IV*: 'And his tongue Sounds ever after as a sullen bell Remembered tolling a departed friend,' [I, i, 102]; and in *Sonnet lxxi*: 'No longer mourn for me when I am dead Than you shall hear the surly sullen bell Give warning to the world.'—STAUNTON: What is meant by 'the drowsy race'? I at one time conjectured that 'race' was a misprint, by transposition of the letters, for *carr*, or *carre*, and that the 'Sound on' might be applicable to 'Night's black chariot': 'All drowsy night who in a *car* of jet By steeds of iron grey . . . drawn through the sky.'—Browne's *Britannia's Pastorals*, Bk ii, song 1. I am now, however, firmly assured that it is a corruption of *eare*, a word which occurred to me many years ago, as it did to Dyce, Collier, and no doubt to a hundred people besides.—R. G. WHITE (*Sh. Scholar*, p. 301): As this line has been frittered away by the editors into 'Sound *one* unto the drowsy race of night,' it seems plausible to read with Collier's MS. Corrector 'ear of night.' But all the changes are alike uncalled for. Let anyone who has listened to a church clock striking twelve at midnight, and seeming as if it would never complete its solemn task, say whether 'Sound on into the drowsy race of night' does not bring up his sensations more vividly than 'Sound *one* into the drowsy race of night' or 'Sound *one* unto the drowsy race of night.' The line as it stands in the original is one of the most suggestive in all Shakespeare's works.—[White, in his edition which appeared five years later, in his note on this line says, however, 'As "race," even in its sense of *course* or *passage*, has but the remotest possible connection with the context, and as "the iron tongue and brazen mouth" suggest, if they do not require "the ear of night" to receive their sounds, it seems that this reading which occurred independently to Collier and Dyce, and was found in the former's corrected Folio, should be received. "On" of the Folio may be either *on* the adverb, or *one*. . . . I think the former much to be preferred.'—ED.]—WALKER (*Crit.*, ii, 6): 'Race' is undoubtedly wrong. I believe that Shakespeare wrote, 'Sound one into the drowsy eare of night'; but that *eare* in his MS. was by a slip of the pen written *care*, or—which is more probable—was so read by the printer, who, seeing this was nonsense, corrected it to *race* which seemed to offer something like a meaning. (The words 'strike one' [Qu. sound one?], by the way, remind me of 1 *Henry VI*: I, ii, 41: 'I think . . . Their arms are set like clocks, still to strike on'; read *one*. I am not sure whether this is my own emendation, or a 'periwig'; I do not, however, find any note on this point in the *Variorum* [of 1821].—[To the lovers of Elia—

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and who does not belong to that happy band—Walker's playful allusion to a 'periwig' needs no explanation.—ED.]—KEIGHTLEY (*Exp.*, p. 223): As Shakespeare had read in the *Faerie Queene*, of Night: 'To run her timely *race*' (I, v, 45), the attempted corrections of 'race' are all superfluous. So also is Warburton's [Theobald's?] reading of *one* for 'on'; 'Sound on' is keep sounding.—W. L. R. CATES (*Athenæum*, 12 July, 1873): Among the meanings of the word 'race' I find 'swift current,' 'rapid tideway,' examples of which we have in the local designations, 'Pentland Race' and 'Race of Alderney.' I have found no hint in any edition of Shakespeare, nor in any glossary to his plays of this meaning. . . . The question then is, Has Shakespeare in this single instance made use of the word in this sense? The passage in which the phrase 'race of night' occurs is one of the most powerful delineations which Shakespeare has given us of the workings of conscience in a guilty man. . . . John, full of his dark desire and intent, sees about him 'the proud day attended with the pleasures of the world, and feels that this is no fitting environment or audience for such word as he has to say. Awed and silent for very shame in the presence of the sun, he fancies he should be brave in the dark. In instantaneous contrast to daylight and the populous world, imagination depicts the night, the vast envining dark, still and dread, but also full of life and movement; not enfolding the earth like a cloak, but sweeping on and around it like a mighty current. The sense of solitude and security from unwelcome listeners is immeasurably intensified by the one tone of the midnight bell, which goes pealing forth, far-penetrating, into the dull inattentive night-stream flowing over him. Such significance I find in this famous line. So magnificent the imaginative conception which it seems to me Shakespeare, with his omnipotence of wit, his unique mastery of phrase, has condensed for us into so tiny a point, so brief an expression, 'the drowsy race of night.' . . . In illustration of the epithet 'drowsy', as applied to the celestial movement, it is, perhaps, worth while to cite a couplet from the Earl of Stirling, a contemporary of Shakespeare, who in his *Domesday* writes: 'The heavenly as growne now less strong Doe seeme more slacke as weary of their race.'—[There is here, I think, a slight slip; Cates meant this couplet as an illustration of the word 'race' as applied to 'the celestial movement.' The word 'drowsy' only appears by implication. Fine as is this interpretation with its image of the onward sweep of night and darkness, there is, to me at least, an insuperable objection, inasmuch as the adjective 'drowsy' conveys but one idea, that of slow or sluggish movement, while 'race,' as Cates takes it, can but mean a swift onward rush. The adjective and noun neutralise each other.—ED.]—C. & M. COWDEN CLARKE: The old spelling of *ear* may very easily have been mistaken by the Folio printer for 'race.' There is something so contradictory in the words 'drowsy race' that we cannot believe them to be right; whereas Shakespeare further on has the very expression—'vexing the dull ear of a drowsy man,' [III, iii, 114]; in which passage, moreover, the Folio prints 'ear' with a final *e*.—BAILEY (ii, 245) may also be placed in the number of those commentators who propose to read *ear* for 'race'; he admits that when writing his note he was unaware that he had been anticipated by Dyce; he also rejects the change *one* for 'on,' since 'To sound on into the drowsy ear of night' implies continuous action, which is needed if the mind is to be brought into the proper tone desired by King John; while 'for a clock to strike *one* seems utterly insufficient to produce the required mood.'—Rev. JOHN HUNTER: *One* is the poetical midnight hour. 'The bell then beating *one*' are the words in which

If this fame were a Church-yard where we stand,
And thou poffessed with a thousand wrongs :

43

44. *posseſſed*] *poſſeſſed* Dyce, Fle. Huds. ii, Words. Dono.

Bernardo tells the moment of the appearance of Hamlet's ghost. 'On' was often written for *one*; but 'race' is obviously a corruption, and it seems almost certain that Shakespeare wrote *eare*.—FLEAY: *Ear* [for 'race'] is very plausible, but the old reading being intelligible, I do not disturb it. With either reading 'drowsy' logically, though not grammatically, belongs to 'night,' by the usual Shakespearean inversion; and surely the clock striking twelve may be said to strike on into the course or current of the slow night. Compare 'The clocks do toll, And the third hour of drowsy morning name,' *Henry V*, *Prologue*, 16; also 2 *Henry VI*: IV, i, 5 (by Marlowe), where the jades drag the night with drowsy wings; and *Much Ado*, V, iii, 27: 'The drowsy east.' On the other hand, see III, iii, 114.—WRIGHT: It is not improbable that 'race' is a misprint for *ear*, as Walker suggested, and this would be in keeping with 'tongue' and 'mouth' just before.—MARSHALL: It is beside the question to show that, because *one* was often printed 'on,' and even pronounced so, therefore it is, necessarily, so misprinted in this case. Nor does it follow that because *eare*, as the Folio prints *ear*, might easily be mistaken for 'race,' that it was so mistaken here. If the sense absolutely required *ear*, we should not hesitate to adopt it; but is not the sense weakened by such a change? On the other hand, it must be granted that no exactly similar use of 'race' can be found in Shakespeare. In *Sonnet* li, ll. 10, 11 we have: 'Therefore desire, of perfect'st love being made, Shall neigh—no dull flesh—in his fiery race.' But that is the only passage I can find in which 'race' is used at all in the sense of *course*, and that is not very satisfactory, as one wants the same use of the word as in 'mill-race,' where it signifies a *swift stream*; and here being qualified by the epithet 'drowsy,' the very paradoxical use of the word would of itself be forcible. But it may be that 'race' here means *disposition, nature*, as in 'But thy vile race, Though thou didst learn, had that in 't which good natures Could not abide to be with.'—*Temp.*, I, ii, 358–360. And in 'And now I give my sensual race the rein.'—*Meas. for Meas.*, II, iv, 160. Or by 'drowsy race of night' Shakespeare might have meant the sleeping people and animals. The first meaning of the word given above, viz.: *course* (as of a stream), is decidedly the one to be preferred; in which case we need not take 'into' to mean *unto*, as most of the commentators do; nor, indeed, if *ear* be adopted, would any other than the ordinary sense of the preposition be required.—MOORE SMITH: Nothing satisfactory can be made [of the Folio reading]. It seems best to consider, with Walker, that 'race' was a misprint for *eare*.—DEIGHTON: Though 'drowsy' belongs more properly to 'night' than to 'race,' if that reading be retained, it seems to me unlikely that Shakespeare should have closely coupled two words so antagonistic in sense.—MISS PORTER: This line is a marvel of impressionistic feeling. Lend yourself to it and you hear, half deaf with slumber while you hear, the midnight bell sound on and fall into the drowsy vast, and streaming course of night. You hate to be disturbed from it to note that recent modern editors, as well as old eighteenth century ones, have been so dull to its fine suggestion as to change 'on' into *one*, and then been led by their own crazy meddling to wonder if 'into' should be *unto*, and finally to put out 'race'—the master touch—for *ear*.

Or if that furly spirit melancholy
 Had bak'd thy bloud, and made it heauy, thicke,
 Which elfe runnes tickling vp and downe the veines,
 Making that idiot laughter keepe mens eyes,
 And fraine their cheekes to idle merriment,
 A passion hatefull to my purpofes:
 Or if that thou couldst see me without eyes,
 Heare me without thine eares, and make reply
 Without a tongue, vsing conceit alone,
 Without eyes, eares, and harmefull found of words:
 Then, in despight of brooded watchfull day,

45

50

55

45. *spirit melancholy*] *Spirit, Melancholly*, F₄, Rowe et seq.

46. *heauy, thicke,*] *heavy-thick* Pope, Theob. Han. Warb. Walker. *heavy, thick*; Cap. Var. '78, '85, Mal. Rann, Steev. Varr. Ktly.

47-50. *Which...purpofes:*] Ff, Rowe, +, Cam.+, Dyce ii, iii, Fle. Neils. In parentheses Cap. et cet.

47. *tickling*] *trickling* Rowe i. *tingling* Coll. iii. (MS.).

48. *idiot laughter*] *idiot, laughter*, Cap. et seq.

48. *keepe*] *steap* Long MS. ap. Cam. *peep* Mason conj. Sta. conj (withdrawn). *peak* Bulloch.

50. *A passion...purpofes:*] In parentheses Pope, Theob. Han. Warb. Johns.

55. *brooded watchfull*] *broad-ey'd watchful* Pope, +, Cap. Var. '78, '85, Rann, Coll. ii, iii, Wh. ii, Craig. *the broad watchful* Coll. MS. *brooded-watchful* Mason conj. Del. Dono. *broad and watchful* Mitford conj. Del. conj. *proud and wasteful* Bulloch. *proud, watchful* Herr. *bruiet watchful* Vaughan (withdrawn).

45. *surly spirit melancholy*] MOBERLY: Here, as usual, described by Shakespeare with singularly graphic touches. It is physical, he thinks, the result of a dull circulation of the blood, as unlike as possible to the tingling life and vigour of that which marks cheery youth.—[Nashe (*Terrors of the Night*) says: 'None of these spirits of the ayre or the fire haue so much predominance in the night as the spirits of the earth and water; for they feeding on foggie-braind melancholly, engender thereof many uncouth terrible monsters. This much obserue by the way, that the grossest part of our blood is the melancholy humour, which in the spleene congealed whose office is to disperse it, with his thicke steaming fennie vapours casteth a mist ouer the spirit, and cleane bemasketh the phantasie. And euen as slime and durt in a standing puddle, engender toads and frogs, and many vnsightly creatures, so this slimie melancholy humor still thickning as it stands still, engendreth many mishapen obiects in our imaginations.'—ed. Grosart, p. 232.—Ed.]

46. *bak'd thy bloud*] F. GENTLEMAN (*Dram. Cens.*, ii, 161): To us it appears that melancholy is a cold chilling disposition of mind; 'bak'd' furnishes an idea of heat, therefore we would substitute *caked*, as more consonant to the meaning.

47. *tickling . . . veines*] Neither Rowe's change nor that of Collier's MS. Corrector seem necessary here; compare Spenser, *Muiopotmos*, 1590: 'Who, seeing him, with secret ioy therefore Did tickle inwardly in euerie vaine.'—ll. 393, 394.—Ed.

48. *keepe mens eyes*] MOBERLY: That is, *inhabit men's eyes*; as a 'keeping room' means a room to live in. [Or, in the old-fashioned phrase, to keep one's bed.—Ed.]

55. *brooded watchfull day*] STEEVENS: Mr Pope's alteration [see *Text. Notes*],

[55. Then, in despite of brooded watchfull day]

however elegant, may be unnecessary. All animals while 'brooded,' i. e., 'with a brood of young ones under their protection,' are remarkably vigilant. The King says of Hamlet: '—there's something in his soul O'er which his melancholy sits on brood.'—[III, i, 173]. In Holland's translation of Pliny's *Natural History*, a *broodie* hen is the term for a hen that sits on eggs (ed. 1601, p. 301). Milton also, *L'Allegro*, desires Melancholy to 'Find out some uncouth cell Where brooding darkness spreads his jealous wings,' plainly alluding to the watchfulness of fowls while they are sitting.—MALONE: 'Brooded,' I apprehend, is here used, with our Author's usual license, for *brooding*; i. e., day, who is as vigilant, as ready with open eye to mark what is done in his presence, as an animal at brood. Shakespeare appears to have been so fond of domestic and familiar images that one cannot help being surprised that Mr Pope, in revising these plays, should have gained so little knowledge of his manner as to suppose any corruption here in the text.—[BOSWELL quotes as parallel usages of the word 'brood': 'See how he broods the boy.'—*Bonduca*, IV, ii. (p. 66, ed. Dyce); and: 'This fellow broods his master.'—*Woman's Prize*, I, i. (p. 104, ed. Dyce), but in both of these passages 'brood' clearly means *cherishes*, *guards*, and not, as Steevens and Malone interpret, *watchful* or *vigilant*.—ED.]—COLLIER (ed. ii.): We cannot resist Pope's alteration, *broad-eyed*—the epithet is so happy and so like Shakespeare. The MS. corrector saw that 'brooded' must be wrong, and perhaps gives us the custom in his day, converting 'brooded' into *the brood*. 'Brooded' has surely nothing to do with brooding chickens.—J. MITTFORD (*Gentleman's Magazine*, Aug., 1844): This is acknowledged not to be a very satisfactory reading. We have thought that the Poet wrote 'crowded,' with the same meaning as in the former part of the speech—'The proud day . . . Is all too wanton and too full of gauds.' Pope's emendation of 'broad-eyed' is elegant, and in the same play we have 'wall-eyed' and 'eyeless night,' yet we should prefer reading, 'Then in despite of broad and watchful day.'—HALLIWELL quotes Cotgrave: *Accouvé*: Brooded, set close on, [crowded over; also, covered, hidden, overshadowed]. He also notes that *broody* is the MS correction 'of one of the old annotated Folios.'—Rev. JOHN HUNTER: 'Brooded' means having a brood, or brooding; day being regarded as having a watchful eye, like that of a brooding bird.—MOBERLY considers that to change a word so palpably in Shakespeare's manner as 'brooded' is 'quite unallowable.' He compares, for this construction, 'the ravined salt-sea shark'; 'the jeering and disdained contempt,' wherein 'ravined' means 'full of ravin,' and 'disdained,' 'full of disdain,' so 'brooded' must be 'full of brooding.'—WRIGHT: 'Brooded' is an instance of an adjective formed from a substantive by means of the participial suffix *-ed*. It is derived from the substantive 'brood' and not from the verb, and signifies *having a brood* to watch over; and it is, therefore, almost equivalent to *brooding* or *sitting on brood*. . . . Compare: 'Thus ornament is but the guiled shore To a most dangerous sea,' *Mer. of Ven.*, III, ii, 97, 'guiled' signifying *full of guile, deceitful*. So also: 'Unto the weary and all-watched night.—*Henry V*: IV, prol., l. 38. [Wright also quotes the passage containing the words 'disdained contempt,' i *Henry IV*: I, iii, 183, given by Moberly.—For other examples see, if needful, ABBOTT, § 374.—ED.]—MOORE SMITH: Day (i. e., the sun) is thought of as looking down on the world with the watchfulness of a brooding parent-bird. The word 'brooded' is not part of a verb, but an adjective formed by adding the suffix *-ed* to the noun 'brood.' So 'brooded' is equivalent to *pos-*

I would into thy bofome poure my thoughts: 56

But (ah) I will not, yet I loue thee well,
And by my troth I thinke thou lou'ft me well.

Hub. So well, that what you bid me vndertake,
Though that my death were adiunct to my Act, 60
By heauen I would doe it.

John. Doe not I know thou wouldft?
Good *Hubert*, *Hubert*, *Hubert* throw thine eye
On yon young boy : Ile tell thee what my friend, 64

56. *thoughts*:] *thoughts*. Coll. Wh. i,
Ktly, Huds. Dono. Neils.

57. *But (ah)*] *But, ah*, Rowe, Cap.
Var. '78, 85, Mal. Rann, Steev. Varr.
Sing. Knt, Dyce ii, Cam.+, Huds. ii,
Words. Neils. *But ah*, Pope,+, Sta.
Fle. *But ah!* Coll. Wh. i, Ktly, Huds.
Del. Craig.

not, yet] Ff, Rowe i. *not! yet*
Dyce, Hal. Cam.+, Huds. ii, Words.
Neils. *not*. *Yet* Ktly. *not—yet* Rowe
ii. et cet.

60. *Though*] *Tho'* Theob. Warb.
Johns. Var. '73.

61. *heauen*] *Heav'n* Rowe, + (—Var.
'73).

I would doe it] *I'd do* Pope. *I'*
do 't Theob. Han. Warb. Johns. Steev.
Varr. Sing. Dyce ii, iii, Fle. Huds. ii,
Words.

64. *yon*] *yond'* Coll. Sing. ii, Huds.
boy:] *boy*. Ktly, Del. Dono. Neils.
what] *what*, F₄.

sedded of a brood, as landed gentry are: gentry possessed of land.—IVOR JOHN: Even though 'brooded' be equivalent to *brooding*, as Wright points out, it does not seem an apt epithet for 'day' in this connection. Cotgrave's [definition of *Accouré*, brooded, etc., see foregoing note by Halliwell], vouching for the form of the word in *-ed*, but proving the inapplicability of the meaning. The day cannot be proud, wanton and full of gawds, attended with the pleasures of the world, watchful and at the same time brooded. Perhaps the Mason-Delius reading is the least objectionable, taking 'brooded' to be an epithet applied to 'watchful,' the day being as watchful as a sitting bird; but even this is far from satisfactory.

63. *Hubert, Hubert, Hubert*] *MOBERLY*: Passionately; John pretending that Hubert's loyal profession had wrung from him a secret which he had been firmly resolved against disclosing, but could hold in no longer.—[*Moberly* is, perhaps, right; but dramatically would it not be more effective to make a slight hesitating pause, accompanied by a furtive glance at Arthur, between each repetition of the name? MOORE SMITH notes (*Introd.*, p. xliii.) that H. Beerbohm Tree, when he produced the play in 1899, introduced a good deal of new 'business' in this scene; and just before this line, 'Arthur innocently picked up the crown from the ground and put it on his head.'—Ed.]

64. *Ile tell thee what, etc.*] *BOADEN* (*Life of Kemble*, i, 133): In *King John* the critics said Kemble was too artificial and too cold. In the great scene with Hubert they found him too solemn and monotonous. The most cold-blooded, hesitating, creeping villainy that ever abused the gift of speech found in Mr Kemble the only powers competent to give it utterance. And if I were to select a scene, in the whole compass of the drama, more appropriated to him than any other, I should, I think, fix upon this noiseless horror, this muttered suggestion of slaughterous thought, on which the midnight bell alone was fitted to break, by one solitary undulating sound, that added to the gloom.

He is a very serpent in my way,
 And wherefoere this foot of mine doth tread,
 He lies before me : dost thou vnderstand me?
 Thou art his keeper.

65

Hub. And Ile keepe him fo,
 That he shall not offend your Maiefty.

70

John. Death.

Hub. My Lord.

John. A Graue.

Hub. He shall not lue.

John. Enough.

75

I could be merry now, *Hubert*, I loue thee.
 Well, Ile not say what I intend for thee:
 Remember : Madam, Fare you well,
 Ile fend those powers o're to your Maiefty.

79

66. *wherefoere*] *wherefoe're* F₄.

67. *me*:] *me*. Pope, +, Coll. Wh. i,
 Ktly, Huds. Del. Rife, Dono. Neils.

69. *Ile*] *I will* Var. '03, '13, '21, Sing.
 Ktly, Huds.

70, 71. *That he...Death*.] As one line
 Walker, Dyce ii, iii, Cam. +, Huds. ii,
 Words. Neils.

71-75. *Death...Enough*.] One line
 Steev. Varr. Sing. Knt, Coll. Dyce i,
 Hal. Wh. i, Ktly, Sta. Huds. i, Del.
 Craig.

71. *Death*.] *Death!* Var. '73.

72. *My Lord*.] Ff, Del. *My Lord?*
 Rowe et cet.

73. *Graue*.] *grave!* Var. '73.

75. *Enough*.] *Enough!* Coll. ii.

76. *now*.] Ff. *now*: Cap. Varr. Mal.
 Rann, Steev. Varr. Sing. i, Knt, Sta.
 Fle. *now*. Rowe et cet.

78, 79. *Remember...Ile fend*] One line
 Fle.

78. *Remember*:] Ff, Rowe i. *Remem-*
ber:— Rowe ii, + (—Var. '73). *Re-*
member.— Cap. et cet.

well] *well*. [Returning to the
 Queen. Pope, +.

79. *powers*] *pow'rs* Pope. + (—Var.
 '73).

o're] *over* Fle.

65. serpent in my way] CARTER (p. 210) compares: 'Dan shall be a serpent by the way, an adder by the path, byting the horse heeles, so that his rider shall fall backward.'—*Genesis*, xlix, 17 (*Genevan Vers.*).

66. this foot of mine] Compare, for this construction, III, i, 235; or see ABBOTT, § 239.

77. Ile not say] MOBERLY: What he intended was doubtless, in reality, to make Hubert do the crime, and then bear the blame when the act was questioned.

78. *Remember*] VISCHER (*Vorträge*, iv, 37): This is a scene wherein we recognize Shakespeare completely. If at times a doubt of the genuineness of this play arises, here it must be silenced. Here, for the first time, Shakespeare develops that secret power, peculiar to him alone, the faculty of giving the spirit of murder with its whisper and veiled words, the instigation to murder, whose fearful character becomes the more fearful through this very quietness. Moreover, the symbolism, 'If this were a churchyard,' and calling laughter 'an idiot,' is thoroughly Shakespearean.

Ele. My blessing goe with thee. 80
John. For *England* Cofen, goe.
Hubert shall be your man, attend on you
 Withal true duetie: On toward *Callice*, *hoa*.
Exeunt. 84

[Scene IV.]

Scena Tertia.

Enter France, Dolphin, Pandulpho, Attendants. 2

Fra. So by a roaring Tempest on the flood,
 A whole Armado of conuicted faile 4

80. *thee.*] *thee!* Theob. et seq.
 81. *goe.*] Om. Steev. Var. '03, '13,
 Sing. i, Words.
 82. *attend*] *to attend* F₃F₄, Rowe.
attend Pope, + (—Var. '73), Dyce ii,
 iii, Huds. ii, Words. *to tend* Coll. iii.
 83. *al*] Fr.
duetie:] *duty.*—Cap. et seq.
Callice] Ff, Rowe i, Ktly. *Calais*
 Rowe ii. et cet.
hoa.] *hol!* Theob. et seq.
 1. *Scena Tertia*] Ff. SCENE III.
 Rowe. SCENE V. Pope. SCENE VI.
 Han. Warb. Johns. SCENE II. Dono.
 SCENE IV. Cap. et cet.
 The French Court. Theob. +,
 Cap. Var. '78, '85, Rann. The French
 King's Tent. Mal. et seq.
 2. *France, Dolphin,*] King Philip,
 Lewis, Rowe et seq.
 Pandulpho,] Pandulpho, Ff. Pan-
 dulph, Cap. et seq.
 3–5. *Fra. So...fellowship.*] Om. Dono.
 4. *Armado*] *Armada* Johns. Var. '73.
conuicted] *collected* Pope, +, Cap.
 Var. '78, '85, Rann. *conuicted* Mason,
 Sing. ii, Coll. ii, iii. (MS.), Dyce ii, iii,
 Huds. ii, Words. *conuicted* Ktly. *con-*
sorted Id. conj. *connected* Mal. conj.
 (withdrawn), Del. *conuicted* Dyce
 conj. Fle. R. M. Spence (N. & Q., April,
 1894). *conuoyed* Cartwright. *con-*
uexed Bulloch. *compacted* Vaughan.
combined Spedding. *conuoyed* Orger.

81. For England] MALONE: King John, after he had taken Arthur prisoner, sent him to the town of Falaise, in Normandy, under the care of Hubert, his Chamberlain; from whence he was removed to Rouen, and delivered to the custody of Robert de Veypont. Here he was secretly put to death.

3. a roaring Tempest] GREY (i, 289): Shakespeare does not allude to any tempest that then happened, but to the defeat of the French fleet (prepared to invade the dominions of the Earl of Flanders) in the Scheld, by the Earl of Salisbury, brother to King John, in the year 1213. In which 300 ships, laden with provisions, arms, and other valuable things, were taken; and above 100 more sunk, and burnt; and the rest destroyed by their own hands for fear of being taken by the enemy. Which put an end to King Philip's purpose of invading England.

4. A whole Armado] WARBURTON: This similitude, as little as it makes for the purpose in hand, was, I do not question, a very taking one when the play was first represented; which was a winter or two at most after the Spanish invasion in 1588. It was in reference likewise to that glorious period that Shakespeare concludes his play in that triumphant manner: 'This England never did, nor never shall Lie at the proud foot of a conqueror.' But the whole play abounds with touches relative to the then posture of affairs.—JOHNSON: This play, as far as I

Is scattered and dif-ioyn'd from fellowship.

5

Pand. Courage and comfort, all shall yet goe well.

Fra. What can goe well, when we haue runne so ill?

Are we not beaten? Is not Angiers loft?

8

5. *dif-ioyned*] *difioyned* Ff. *disjoin'd*
Rowe et seq.

6. *comfort,*] *comfort!* Cap. et seq.

can discover, was not played till a long time after the defeat of the *armado*. The old play, I think, wants this simile. The commentator should not have affirmed what he can only guess.—PYE (p. 145): As a common observer of what passes every day, Johnson should have known that after eight years (for Malone gives this play as written in 1596) that event could not have become uninteresting, which is now highly interesting after the lapse of more than two centuries.—STEEVENS: 'Armado' is a Spanish word signifying a *fleet of war*. The *armado* in 1588 was called so by way of distinction. [Compare Burton, *Anat. of Melan.*, 'Better a metropolitan city were sackt, a royal army overcome, an invincible armado sunk, . . . then her little finger should ake.'—Pt, 3, Sec. 2, Mem. 4, Subsec. 1.—Ed.]

4. *conuicted*] MALONE: That is, *overpowered, baffled, destroyed*. To 'convict' and to *convince* were in our Author's time synonymous. See Minsheu's *Dictionary*, 1617: 'To convict, or convince, *à Lat.* convictus, overcome.' Also Florio's *World of Words*, 1598: *Convitto*. Vanquished, convicted, convinced.' [MURRAY (*N. E. D.*, s. v. vb. 7) quotes the present line as the earliest example of this use of 'convicted.'—Ed.]—J. MONCK MASON (*Comments*, ed. 1807, p. 553) proposes *convented* in preference to the Folio reading, since, although 'convicted' may mean *vanquished*, that was not the fate of this particular armado. [To DYCE (ed. ii.) I am indebted for calling attention to this note which does not appear in any other edition of Mason's *Comments*. Neither Collier, whose MS. Corrector reads *convented*, nor Singer, who so reads in his ed. ii, refer to Mason. Collier, after lauding the reading, says: 'There is no need, therefore, to strain after a meaning for "convicted," if, as we are assured, it was not the word of the Poet.'—Singer, without referring to Collier's MS. Corrector, rejects the Folio reading on the ground that, 'convicted,' signifying *vanquished, overcome*, 'is a very unusual meaning, even would it serve the purpose.' Of Dyce's conjecture, *convecled*, he remarks, 'it is doubtful if such a word existed,' wherein he is quite borne out by the *N. E. D.* In support of the reading *convented*, Singer quotes *Coriol.*: 'We are convented upon a pleasing treaty.'—II, ii, 59.—Ed.]—R. G. WHITE: See Cooper's *Thesaurus*, 1573, '*Convictus*, vanquished; overcome; convicted.' The manifest allusion to the fate of the Spanish Armada, which was convicted or conquered quite as much by tempest as by its English enemy, sustains the old text. The reading of Collier's Folio is appropriate and plausible, but nothing more. [In his earlier work, *Shakespeare's Scholar*, p. 302, White characterises Collier's MS. correction as 'doubtless the right word.'—Ed.]—DYCE (ed. ii.) characterises the Folio reading, 'though it formerly meant *vanquished, overpowered*,' as here 'utterly improper.'—C. & M. COWDEN CLARKE: We have an impression that convicted may be used here by Shakespeare to express *condemned, doomed to perdition*.—WRIGHT: That is, *beaten, discomfited*. The reference is probably to the great Spanish Armada, which after being harassed and beaten by the English fleet was dispersed by a violent storm.

Arthur tane prifoner? diuers deere friends flaine?

And bloudy *England* into *England* gone, 10

Ore-bearing interruption ffight of *France*?

Dol. What he hath won, that hath he fortified:

So hot a speed, with such aduice dispos'd,

Such temperate order in so fierce a cause,

Doth want example: who hath read, or heard 15

Of any kindred-action like to this?

Fra. Well could I beare that *England* had this praise,

So we could finde some patterne of our shame:

Enter Constance.

Looke who comes heere? a graue vnto a soule, 20

Holding th'eternall spirit against her will,

In the vilde prifon of afflicted breath: 22

9. *prifoner*] *pris'ner* Pope, + (—Var. '73).

12-18. *Dol. What...[shame:] Om. Dono.*

14. *temperate*] *temp'rate* Pope, + (—Var. '73).

cause] *course* Warb. Han. Johns. Cap. Var. '73, Sta. Dyce ii, iii, Huds. ii, Words.

15. *example*] *example.* Coll. Wh. i, Sta. Del. Fle. Neils.

16. *kindred-action*] *kindred action* Theob. et seq.

18. *shame*] *shame.* Rowe et seq.

19. *Enter Constance.*] *Enter Lady Constance, her Hair dishevel'd.* Cap. After l. 22 Dyce, Huds. ii, Words. After l. 21 Sta.

20. *Looke*] *Look!* Sing. ii, Huds.

21. *th'eternall*] Ff, Rowe, +, Coll. ii, Wh. Fle. *the eternal* Cap. et cet.

[spirit] *sprite* Fle.

against] *'gainst* Pope, + (—Var. '73).

22. *vilde*] *vild* Fle. *vile* Ff. et cet.

breath] *breath.* Var. '73, Coll. Hal. Wh. i, Ktly, Huds. Cam. +, Del. Dono. Neils. Craig.

14. *cause*] *WARBURTON* in making his change interprets *course* as here meaning *march*.—*CAPELL*, while accepting as self-evident the change, takes exception to this interpretation since the 'obvious sense of it is—a course in lists, a knight's course, putting it figuratively. We had the same metaphor higher in a line of King Philip's, l. 7.'—*STEEVENS*: [*Warburton's*] change is needless. A 'fierce cause' is a cause conducted with precipitation. 'Fierce wretchedness,' in *Timon*, IV, ii, 30, is *hasty, sudden misery*.—*DELIUS* also considers *Warburton's* change unnecessary, since it is the very temperateness of the order and the matter in hand which carry all before them in their fierce onrush.

18. So we . . . our shame] *MOBERLY*: That is, If there could be found any precedent for shame like ours; if it were not far worse than anything in our fathers' days.

20-22. a graue vnto a soule . . . afflicted breath] *FARMER*: I think we should read 'afflicted earth.' The passage seems to have been copied from Sir Thomas More: 'If the body be to the soule a prison, how strait a prison maketh he the body, that stuffeth it with riff-raff, that the soule can have no room to stirre itself—but is, as it were, enclosed not in a prison, but in a grave.'—*MALONE*: There is surely no need of change. 'The vile prison of afflicted breath' is the body, the prison in which the *distressed soul* is confined. We have the same image in

I prethee Lady goe away with me.

23

Con. Lo; now: now fee the iffue of your peace.

24. *Lo; now:* Ff. *Lo, now;* Rowe. et cet.
Lo now; Pope, Han. *Lo, now,* Theob. 24. *now see* I see Mrs Siddons
 Warb. Johns. Var. '73, Huds. i. *Lo* (Campbell i, 221). *you see* Mar-
now, Coll. Del. Dono. *Lo, now!* Cap. shall conj.

3 *Henry VI*: 'Now my soul's palace is become her prison.'—[II, i, 74]. Again, more appositely, in *Lucrece*: 'That blow did bail it [the soul] from the deep unrest Of that polluted prison where it breath'd.'—[l. 1726]. Again, in Sir John Davies, *Nosce Teipsum*: 'Yet in the body's prison so she lies, As through the body's windows she must look.'—[ed. Arber, p. 151].—STEEVENS: Perhaps the old reading is justifiable. So, in *Meas. for Meas.*: 'To be imprison'd in the viewless winds.'—[III, i, 124].—J. MONCK MASON: It appears from the amendment proposed by Farmer, and by the quotation adduced by Steevens in support of the old reading, that they both consider this passage in the same light, and suppose that King Philip intended to say 'that breath was the prison of the soul'; but I think they have mistaken the sense of it; and that by 'the vile prison of afflicted breath' he means the same vile prison in which the breath is confined; that is, the body. King John says to Hubert, speaking of what passed in his own mind, 'Nay, in the body of this fleshly land, This kingdom, this confine of blood and breath,' etc., IV, ii, 255. And Hubert says, in the following scene: 'If I . . . Be guilty of the stealing that sweet breath Which was embounded in this beauteous clay,' IV, iii, 145. It is evident that in this last passage the breath is considered as *embounded* in the body; but I will not venture to assert that the same inference may, with equal certainty, be drawn from the former.—ANDERS (p. 274): Compare what Plato says, in his *Cratylus*, 400: 'For some say that the body is the grave of the soul which may be thought to be buried in our present life; or again the index of the soul, because the soul gives indications to the body; probably the Orphic poets were the inventors of the name and they were under the impression that the soul is suffering the punishment of sin, and that the body is an enclosure or prison in which the soul is incarcerated, kept safe, as the name *σῶμα* implies, until the penalty is paid.'—['The thought,' adds Anders, 'had no doubt become a commonplace.'—That it was at least common is clearly shown by BAYLEY, who, under the heading *Classicisms*, p. 181, has collected fourteen examples, including the present passage, wherein this thought in varying phrases occurs, and the number might doubtless be extended. In a foot-note Bayley remarks that 'These views were very contrary to the theology of the time, and even of current creeds.'—As regards the 'prison of afflicted breath,' Mason's interpretation is also that of the present Ed.]—VAUGHAN (i, 50) raises an objection to Malone's and Mason's explanation, since 'the prisoner here is not simply "the soul," but the *spirit*, and therefore that the breath of the mortal being might not inaptly be described as the prison of that "spirit." As to "afflicted breath" it is best explained by "Absent thee from felicity awhile And in this harsh world draw thy breath in pain."—*Hamlet*, V, ii, 358.'—[Is not 'eternal spirit' merely a synonym for the *soul*? The next words, 'against her will,' seem to show this; 'soul' is always feminine. Compare the quotation from Davies, *ante*.—ED.]

24. the issue of your peace] BUCKNILL (*Mad Folk*, etc., p. 279): Constance taunts King Philip with his and her own calamities as the result of his peace,

Fra. Patience good Lady, comfort gentle *Constance*. 25
Con. No, I defie all Counsell, all redresse,
 But that which ends all counsell, true Redresse:
 Death, death, O amiable, louely death,
 Thou odoriferous stench: found rottennesse,
 Arise forth from the couch of lasting night, 30
 Thou hate and terror to prosperitie,
 And I will kiffe thy detestable bones, 32

25. *Lady, comfort*] Ff. *Lady; comfort*,
 Rowe, +, Coll. Wh. i, Dono. *Lady!*
comfort, Cap. et cet.

26. *all*] and Warb. Johns.

28. *Death, death,*] *Death; death*, Pope,
 Han. *Death, death*; Theob. +, Cam.
 Glo. Cla. Wh. ii. *Death, Death!* Var.
 '73, Hal. *Death, death*:—Var. '78, '85,
 Mal. Rann, Steev. Varr. Sing. Dyce,
 Words. *Death, death*:—Coll. Wh. i,
 Ktly, Huds. Del. Rife, Dono. Neils.
 Craig.

louely death,] *lovely death!* Pope
 et seq.

29. *Thou...rottennesse*] Om. Pope,

Han.

29. *stench...rottennesse,*] *stench!...rot-*
tenness! Cap. et seq.

30. *forth from*] *from forth* Coll. MS.

the] *thy* Pope, + (—Var. '73).
this Grey.

32. *detestable bones,*] *detestable bones*;
 Rowe, Pope, Theob. Warb. Johns.
 Cap. *bones detestable*; Han. *detestable*
bones; Mal. Steev. Varr. Sing. Knt,
 Dyce, Fle. Huds. ii, Words. *detestable*
bones Cam. Glo. Cla. Wh. ii, Neils.

32-35. *bones, ... browes, ... wormes, ...*
dust,] *bones...browes...wormes...dust*] Cam.
 +, Neils.

whereas they were, in reality, the issue of her war. This is the only point on which her quick intellect ever trips. She shows no signs of bending, though her spirit is wounded unto death. Her invincible pride rejects all comfort, all solace. The charnel-house ideas of her invocation to death is poetic delirium, the frenzy of imagination; Juliet's imagination, embracing the same ideas, is feeble and prosaic compared with this horror.

26. *defie*] MURRAY (*N. E. D.*, s. v. vb¹ 5.): To set at nought; to reject, renounce, despise, disdain, revolt at. [SCHMIDT (*Lex.*, s. v. vb. 2.) furnishes many examples of this use of the word.]

28. *O amiable, louely death*] ROSE (*New Sh. Soc. Trans.*, 1880, p. 18): One is apt to take Constance as a passionate, single-minded woman; and much of the expression of her grief might be held to be merely conventional. Such lines as 28 and 29, of course, remind one at once of Juliet's rhetoric. But if we continue the scene, and examine particularly the famous lines, 'Grief fills the room up of my absent child, Lies in his bed, walks up and down with me,' we shall find that Constance's intellect is keenly analysing herself; that, intense as her sorrow is, she thinks about it quite as much as she feels; and that there is little danger of its breaking the o'erfraught heart, as does the speechless grief of more massive characters.

29. *Thou . . . rottennesse*] IVOR JOHN: The man who could pen certain passages in *The Dunciad* rejected this line!

31. *hate and terror to prosperitie*] CARTER (p. 210) quotes as a probable source of this: 'O death, how bitter is the remembrance of thee to a man that liveth at rest in his possessions, unto the man that hath nothing to vex him, and that hath prosperitie in all things.'—*Ecclesiastes*, xli, 1 (*Genevan Vers.*).

And put my eye-balls in thy vaultie browes, 33
 And ring thefe fingers with thy household wormes,
 And stop this gap of breath with fullsome duft, 35
 And be a Carrion Monster like thy felfe;
 Come, grin on me, and I will thinke thou fmil'ft,
 And buffe thee as thy wife : Miseries Loue,
 O come to me.
Fra. O faire affliction, peace. 40
Con. No, no, I will not, hauing breath to cry:
 O that my tongue were in the thunders mouth,
 Then with a passion would I shake the world,
 And rowze from sleepe that fell Anatomy
 Which cannot heare a Ladies feeble voyce, 45

36. *thy felfe*;] *thy self.* Rowe, Neils. Theob. Han. Warb. Johns. *O!...me.*
 37. *me*,] *mel* Ktly. Craig. *O,...mel* Cap. et cet.
 fmil'ft] *smilest* Cam. Glo. Cla. 40. *peace*.] *peacel* Coll. et seq.
 38. *busse*] *kiss* Pope,+ (—Var. '73). 41. *cry*.] *cry.* Ktly, Neils.
 wife.] Ff, Rowe, Pope,+, Fle. 42. *O*] *O!* Coll. Huds. Craig.
 wife. Coll. ii, Ktly, Cam. Glo. Cla. *mouth*.] Ff, Rowe, Pope,+, Coll.
 Wh. ii, Neils. *wife!* Var. '73 et cet. *mouth!* Cap. et cet.
 Miseries Loue.] *Misery's love!* 43. *a passion*] *what passion* Coll. MS.
 Rowe ii. *thou love of Misery!* Pope. *would I*] *I would* Ff, Rowe,+.
 39. *O...me*.] Ff, Rowe, Pope. *O...mel*

35. fulsome] BRADLEY (*N. E. D.*, s. v. 5): Offensive to the senses generally; physically disgusting, foul, or loathsome. [The present line quoted.]

38. busse] CAPELL (I, pt ii, p. 131), objecting to the 'delicacy' of the former editors in changing 'buss' to *kiss*, says: "Buss" is a picked word, purposely chosen to suit the thing she would kiss, and to paint the greediness with which she would do it.—STEEVENS, while not decrying the delicacy of the former editors in rejecting this 'vulgar' word, quotes, in proof of its former usage in no such sense, a passage from Drayton's *Barons' Wars* and from *Faerie Queene*, also from Stanyhurst's translation of *Virgil*. To this last Douce (i, 403), very properly, takes exception, since: 'The singular vulgarity of Stanyhurst's language cannot with propriety be used to exemplify the undegraded use of any word whatever.'—WRIGHT agrees with Capell that as "buss" is used of coarse and wanton kissing, 'it 'is in keeping with the rest of Constance's exaggerated and hysterical language'; as an excellent example of the difference between 'buss' and *kiss*, Wright quotes: 'Yond towers, whose wanton tops do buss the clouds, Must kiss their own feet.'—*Tro. & Cress.*, IV, v, 220.

38. Miseries] WRIGHT: The accent on this word is the same as in 'From which lingering penance Of such misery doth she cut me off.'—*Mer. of Ven.*, IV, i, 272.

38. Miseries Loue] MALONE: Thou, death, who art *courted* by *misery* to come to his relief, O come to me. So before: 'Thou hate and terror to prosperity.'

Which scornes a moderne Inuocation.

46

Pand. Lady, you vtter madneffe, and not forrow.

46. *Which*] *And* Pope, + (—Var. '73). Han. *mother's* Heath (Revisal), Knt, *moderne*] *modest* Rowe ii, Pope, Huds. ii. *widows* Coll. ii. (MS.).

46. *Which . . . Inuocation*] CAMBRIDGE EDD. (*Note XX.*): Mr Lloyd writes to us with reference to this speech of Constance: 'I think the two last lines are a first and second draught, the latter intended to replace the former, and both printed together by mistake.'

46. *moderne*] BRADLEY (*N. E. D.*, s. v. 4): Every-day, ordinary, commonplace. [The present line quoted; also: 'Full of wise saws and modern instances.'—*As You Like It*, II, vii, 156.]—KNIGHT remarks that if 'modern' be retained in the text, its only meaning must be *trite*, *common*. 'But,' he adds, 'the sentence is weak, and a slight change would make it powerful. We may read "a *mother's* invocation" with little violence to the text; *moder's* (the old spelling) might have been easily mistaken for "modern."—HUDSON, in reference to Knight's change, says: 'It must be owned that "modern" seems very tame, and that *mother's* lifts the verse into poetry at once; nevertheless the change seems scarcely admissible.'—[Hudson admits it, however, to the text of his ed. ii.]—DYCE (*Remarks*, p. 93): Mr Knight's alteration is one of the rashest ever attempted by an editor. He had apparently forgotten the following passage in *Romeo & Juliet*, 'Why follow'd not, when she said—Tybalt's dead, Thy father, or thy mother, nay, or both, Which *modern* lamentation might have mov'd?'—III, ii, 118.—[Heath should take his proper share; Dyce's condemnation is too much for one editor. See *Text. Notes*. ED.]—COLLIER (*Notes*, etc., p. 206), in justification of the MS. Corrector's reading, says: 'When we bear in mind that *m* and *w* were often mistaken by the old compositors in this volume, the misprint [*widow's*] will not be thought so extraordinary. Such an emendation could hardly have had its source in the fancy, or even the ingenuity, of the old corrector.'—R. G. WHITE: Heath, who suggested 'a *mother's* invocation,' and Collier's MS. Corrector, who reads '*widow's* invocation,' forgot that Constance calls on impartial Death, who, although he might be represented as deaf to a feeble call or to gentle tones, would listen to a mother or a widow as quickly as to a maiden or a wife, and answer '*aequo pede*.'—[Neither the Heath-Knight suggestion nor Collier's MS. correction is, to me, quite satisfactory. Even Lloyd's surmise as regards the whole line, plausible as it may at first appear, does not quite carry conviction. In each case the verb 'scorns' is taken as referring to Death; but does it not refer to the 'feeble voice' to which it is directly joined by the relative? Constance has just before begged that her 'tongue were in the thunder's mouth,' and now refers to her voice as feeble and scorning anything commonplace or ordinary. It hardly seems Shakespearean to make Constance exclaim that the 'fell Anatomy,' Death, will not listen to, or be moved by, an ordinary invocation.—ED.]

47. *Lady, you vtter . . . sorrow*] BROOKE (p. 233): Not a ray of pity for the fate of the child crosses the mind of the Churchman. There is nothing in his mind but the supremacy of Rome. . . . He is just as dead to all human suffering when he hears Constance crying out her woe for her lost son. Philip is sorry for her. Pandulph is as hard as a stone. Not only public morality, but the tenderest ties of humanity, are thus represented as despised by the Church, when her interests are endangered. Fancy how Englishmen followed all this—men who had

Con. Thou art holy to belye me fo,
I am not mad : this haire I teare is mine,

48

48. *art holy*] F₂F₃. *art unholy* Var. 49. *mad*:] *mad*;— Var. '85. *mad*.
'73, '78, '85, Rann. Sta. Huds. ii, Dono. Neils.
art not holy F₄ et cet.

heard of the pitiless massacre of St Bartholomew's Day, of the cruelties of Spain in the Low Countries, of the blessing the Pope had given to the ravishing soldiery of the Armada, of the treacherous work in England. No play of Shakespeare appealed more strongly than this to the national heart and honour, and the national wrath with Rome. As I read it, I seem to hear Shakespeare's own passion beating in its verse. It may even be that it was owing to his sympathy with England's wrath with Roman pretension and treachery, that he chose in the case of this play not to follow the Chronicles, but to adopt as his source a play in which the facts of history could be manipulated as he pleased. He had thus a free hand so to modify and change events that they should be used to express his opinions and those of his hearers on the questions of his own day. Some explanation at least resembling this must be given of his reckless, apparently unnecessary violation of historical fact.—BOWDEN (p. 127): The old play makes Pandulph a hypocrite and a Macchiavellian simply because he is a Catholic prelate. In Shakespeare he appears as an experienced, far-sighted statesman, but also as a ghostly father, full of sympathy for the afflicted. He grieves for Arthur's capture and pities Constance, whose maternal, beautiful, and pathetic appeal proves that she saw in him a spiritual consoler, and not a mere cold-hearted, calculating politician: 'And, Father Cardinal, I have heard you say That we shall see and know our friends in Heaven.' [This is not, at least avowedly, an answer to Brooke; but is an independent estimate of the character of Shakespeare's Pandulph.—Ed.]

49. I am not mad] WORDSWORTH (*Sh's Knowledge & Use of Bible*, p. 321): The striking sublimity with which Paul, when brought before Festus, replied to the Governor's exclamation that 'he was beside himself,' by the simple denial, 'I am not mad, O noble Festus,' *Acts*, xxvi, 25, was not likely to be lost upon our Poet's imagination. In both *Hamlet*, III, iv, 139, and *King John* it is copied with good effect.—BUCKNILL (*Mad Folk*, etc., p. 280): [Pandulph's accusation] rouses that eloquent defence of her reason, in which she repeats the test of madness which Lear applies to himself, the recognition of personal identity, and in which she expresses the same idea of madness as a refuge from sorrow, which Gloucester does. Angrily as Constance rejects the idea of madness, yet she is mad; the very type of acute reasoning mania. In real life the intellect would scarcely be so consistent and consecutive in its operations; but in real life neither sane nor insane people talk blank verse, and express even their deepest emotions in the magnificent imagery which great poet's use. The raving of maniacal frenzy, in which the emotions are exclusively involved, would be represented by short and broken sentences, in which every link in the idea-chain would not be expressed, and which would therefore represent, more or less, the features of incoherence. The Poet fills up these chasms in the sense, and clothes the whole in the glowing language of excited intellectual power; and thus we have in Constance the representation of a frenzied woman, speaking with more arrangement of ideas than frenzy really permits.—VON FRIESEN (ii, 202): In this passage antithesis is so frequent, and phantasy shows in so high a strain the voluntary abandonment to grief, that it

My name is *Constance*, I was *Geffreyes* wife, 50
Yong Arthur is my sonne, and he is lost:
 I am not mad, I would to heauen I were,
 For then 'tis like I should forget my selfe:
 O, if I could, what grieue should I forget?
 Preach some Philofophy to make me mad, 55
 And thou shalt be Canoniz'd (Cardinall.)
 For, being not mad, but sensible of griefe,
 My reasonable part produces reason
 How I may be deliuer'd of these woes,
 And teaches mee to kill or hang my selfe: 60
 If I were mad, I should forget my sonne,
 Or madly thinke a babe of clowts were he;
 I am not mad: too well, too well I feele
 The different plague of each calamitie.
Fra. Binde vp those tresses: O what loue I note 65
 In the faire multitude of those her haire;

50. Geffreyes] Geffrey's F.
 51. *lost*:] *lost*! Pope, +, Wh. i, Huds.
 i, Del. Rife, Dono. Craig. *lost*. Sta.
 Ktly, Fle. Neils.
 52. *mad*,] *mad*;— Cap. et seq.
 were,] *were*! Theob. et seq.
 53. *my selfe*:] *my self*. Rowe, + (—
 Var. '73).
 55–62. In margin Pope, Han.
 56. *And thou... (Cardinall.)*] *And Car-*
dinal thou Pope, Han. Dono.
 Canoniz'd] *canoniz'd* Dyce, Fle.
 Huds. ii, Words. *canonizèd* Dono.
 (*Cardinall.*)] Ff. *cardinal*; Rowe,
 Cap. Hal. Wh. i, Huds. Cam. +, Del.

Words. Neils. Craig. *cardinal*. Theob.
 et cet.
 60. *my selfe*:] *my self*, Rowe, +, Ktly.
 62. *he*:] *he*. Coll. Sta. Wh. i, Ktly,
 Huds. i, Del. Fle. Rife, Dono. Neils.
 Craig.
 64. *different*] *diff'rent* Theob. Warb.
 Johns.
 65–80. *Binde vp... a prisoner.*] In mar-
 gin Pope, Han.
 65. *tresses*: O] *tresses*. O! Coll. Ktly,
 Cam. Glo. Cla. Wh. ii, Del. Huds. ii,
 Dono. Neils. Craig. *tresses*.—O, Dyce,
 Hal. Wh. i, Rife, Words.
 66. *haire*:] *hair*! Cap. et seq.

would hardly surprise me did certain critics bring upon it the charge of over-lading. Nevertheless, I think, that for the most part it may be justified, since it makes the most lifelike impression of that frenzy in which, we later learn, Constance dies. Above all, it is not in the placing together of contradictions in the most fantastic manner, but rather in her utter denial of the accusation that she is mad, wherein lie the most sharply marked symptoms of maniacal frenzy. I do not assert that the self-destroying passion of Constance has to serve as a motive through the necessity of a tragic fate for herself and her son. We can assuredly say: This woman must have compassed her own and Prince Arthur's downfall in the maintainance of the rights of her son, if she had not been left faithless by France.

65. *Binde vp those tresses*] JOHNSON: It was necessary that Constance should be interrupted, because a passion so violent cannot be borne long. I wish the other speeches had been equally happy; but they only serve to show how difficult it is to maintain the pathetic long.

Where but by chance a fluer drop hath falne, 67
 Euen to that drop ten thousand wieri fiends
 Doe glew themfelues in fociable grieffe,
 Like true, infeparable, faithfull loues, 70
 Sticking together in calamitie.

Con. To England, if you will. 72

67. *hath*] *had* Orger.
falne] *fall'n* Rowe, +, Sta. Dyce
 ii, iii, Huds. ii. *fallen* Cap. et cet.
 68. *Euen*] *Ev'n* Pope, + (—Var. '73),
 Fle. 68. *fiends*] *friends* Rowe ii. et seq.
 70. *loues*] *lovers* Coll. ii. (MS.).
 72. *will.*] *will.*—Theob. +. *will.* [Giv-
 ing some of her hairs to the wind.
 Rann.

68. *wieri*] HENLEY: In *The Instructions to the Commissioners for the Choice of a Wife for Prince Arthur* it is directed 'to note the eye-browes' of the young Queen of Naples (who, after the death of Arthur, was married to Henry VIII. and divorced by him for the sake of Anne Bullen). They answer: 'Her browes are of a browne heare, very small, like a wyre of heare.' Thus also Gascoigne: 'First for hir head, the heeres were not of gold, But of some other metall farre more fine, Whereof each crinet seemed to behold, Like glistring wiers against the sunne that shine.' —[*Dan Bartholomew of Bathe*, ed. Cunliffe, ii, p. 97. Compare also: 'And round about the same her yellow heare, Having through stirring loosd their wonted band, Like to a golden border did appeare, Framed in goldsmithes forge with cunning hand: Yet goldsmithes cunning could not understand To frame such subtile wire, so shinie cleare; For it did glister like the golden sand.'—Spenser, *Faerie Queene*, IV, vi, 20. Again, *Ibid.*, *Epithalamion*: 'Her long loose yellow locks lyke golden wyre,' l. 154; and for several other examples see, if needful, Todd's note on this last passage in his edition of Spenser, vol. viii, p. 195.—ED.]—PYE (p. 145), in reference to the foregoing note by Henley, says: 'This is the kind of note there is no reading with patience. First the fact is false: it was Catherine of Arragon and not the Queen of Naples to whom Arthur and Henry VIII. were successively married. Henry VII. wanted *himself* to marry the young Queen of Naples after Catherine was wedded to his son, as the very document quoted by the critic might have shown him, for it commences: "First afre the presentation and delyverance of suche lettres as they shall have with them to be delyvred to the said quenes from the Ladie Catheryn, Princesse of Wales," &c. To this must be added the gross blunder of confounding the single hair which was often compared by the poets of that age to a golden wire, with that wiry form of the eye-brow, which, together with red locks and high forehead, was esteemed beautiful by our barbarian ancestors.'

68. *fiends*] MISS PORTER: The writhing of hair that is dishevelled, its responsiveness to the wearer's woful gestures, and the association with the snake-locks that coiled in anguish around the heads of the Furies are behind the picture here of these 'wieri fiends.' They were thickened together, tear-glued, making the disarray of grief more noticeable. The change to *friends* has long held the text, but it lays too much stress on the sticking together part of the imagery. *Fiends* can stick together as well as 'friends,' and much more appropriately in this case.

72. To England, if you will] CAPELL (I, pt ii, p. 131): This is spoken tearing some of her hair, and giving it to the winds. But why bear it to England? that John might seize on it, as he had on her son, and wreak his spite upon both. The

[72. Con. To England, if you will]

'tearing' and the 'liberty,' too, that she talks of soon after, preceded her entry; as may be gathered from l. 65. [That Constance here apostrophizes her hair, which she madly tears from its bonds, is likewise the view of both STAUNTON and MOBERLY.]—MALONE: Neither the French king nor Pandulph has said a word of England since the entry of Constance. Perhaps, therefore, in despair, she means to address the absent King John: 'Take my son to England, if you will; now that he is in your power, I have no prospect of seeing him again. It is, therefore, of no consequence to me where he is.'—DELIUS: Her thoughts direct themselves whither her son has been taken, and in the summons to put her hair in order she recognises a summons to hold herself ready for a journey.—C. & M. COWDEN CLARKE: To our minds this is one of those incoherent but wanderingly-connected speeches which persons in Constance's condition of mind (and even people who are only absent of mind) will frequently make. To our thinking, these words of hers are, in fact, a reply to what King Philip says on her entrance—'I prythee, lady, go away with me.' At the time of their utterance her thoughts are too much engrossed to notice them; but afterwards—with that curious operation of the memory's ear which gives the echo of a speech addressed to an absent-minded person many minutes subsequent to its sound—they recur to her, and she answers them with apparent irrelevancy. This seems to be indicated by King Philip's repeating his former words by way of rejoinder—'Bind up your hairs'; as if he would recall her to the point now at issue. It appears to us that this interpretation of her speech adds another point of characteristic delineation to the many admirable touches with which the Poet has drawn a mind bordering on frenzy in this powerfully affecting scene. [That these words are in answer to Philip's first greeting is likewise MARSHALL's interpretation.—ED.]—Rev. JOHN HUNTER: I take the sense to be—I will to England, if you will allow me.—FLEAY: An answer to Philip's speech: 'Say this fine speech about faithful love, etc., to England, that is, to John.' Compare *Rich. II.* II, iii, 70: 'My answer is to Lancaster' (is only given to the name of Lancaster).—WRIGHT: Constance here replies to Philip's invitation in l. 23. Possibly ll. 24-72 may have been added to the original draft of the play, or Constance, after the first outburst of her distraction, relapses into apathy and gives herself up to Philip's guidance.—W. W. LLOYD (*N. & Q.*, 1886; VII, ii, 84) takes exception to the foregoing interpretation by Wright; and in particular to the tentative suggestion that ll. 24-72 are an addition, since these 'include reference to the action, "this hair I tear is mine," which is indispensable to explain both Philip's injunction and her reply.' 'In any case,' continues Lloyd, 'Constance was not so distracted that she could construe the French king's words as an invitation to "go away with" him "to England." As Shakespeare did not write nonsense, the text must be corrupt, whether we are able to restore it or not. The case does not appear to me to be desperate. In the response of Constance, "Yes, that I will," I recognise an echo to the words "if you will," now wrongly assigned to herself, and which consequently and naturally are to be given to King Philip. The problem, then, is narrowed to divining the phrase which reader or typographer was guilty of transforming into "To England." Several plausible readings occur to me, but I give to this the palm of highest probability: "Like true, inseparable, faithful loves, Sticking together in calamity. [*to Constance*]. To end—an if you will bind up your hairs. *Const.* Yes, that I will; and wherefore will I do it.'"—J. S. HALY (*N. & Q.*, 1886; VII, ii, 305):

Fra. Binde vp your haieres. 73
Con. Yes that I will : and wherefore will I do it ?
 I tore them from their bonds, and cride aloud, 75
 O, that thefe hands could fo redeeme my fonne,
 As they haue giuen thefe hayres their libertie:
 But now I enuie at their libertie,
 And will againe commit them to their bonds,
 Because my poore childe is a prifoner. 80
 And Father Cardinall, I haue heard you fay

74. *will.:*] *will.* Sta. Fle.

76. O,] *O!* Huds.

77. *giuen]* *giv'n* Pope, +, Fle.

libertie.:] *Fi,* Rowe, Pope, Huds.

liberty. Fle. *liberty!* Theob. et cet.

80. *prifoner.:*] *Fi,* Rowe, Pope, Han.

Knt, Sta. Cam.+, Neils. Craig. *pris-*
oner, Theob. Warb. Johns. *prisoner.*—
 Cap. et cet.

81. *And]* *Oh* Pope, Han. *Ah!* Anon.
 ap. Cam.

Is it not natural that Constance, who thus apostrophizes her son, 'My boy, my Arthur, my fair son! My life, my joy, my food, my all the world!' should exclaim in her anguish: 'To England, if you will!' knowing him to be a prisoner in his uncle's power in that country? The exclamation needs no explanation by any commentator.—Br. NICHOLSON (*N. & Q.*, 1887; VII, iii, 511): This exclamation has been more than boldly changed. Indeed, one might say that never has a passage so subtly and yet so naturally introduced been so utterly spoilt by trying to amend it instead of thinking over the circumstances and the context. . . . The widowed mother and her only child had been inseparable. Arthur has been her idol, the more so that she has indulged in all but certain day-dreams, and in loving thoughts of his future happy and glorious career. . . . Her sole thought, her sole talk, is now of him and his fate, her curses and her prayers for revenge. 'She dies in a' despairing frenzy. This scene is an example of it; and Philip shows that he knows what is coming by his words on her approach. After one futile attempt, he at last says, 'Lady, you utter madness,' but her only reply is a raving outburst of grief. Then he goes on another tack, and, as he thinks, a sure one. He praises the beauty of the hair she is destroying. She at first only hears sounds without sense. Suddenly, however, these meaningless sounds seem to her to refer to her one abiding thought. Placing her own construction on them, she catches at—'Like true, inseparable, faithful loves, Sticking together in calamity.' 'Yes,' she says—if I may add her unexpressed thoughts to her spoken words—'Yes, to England if you will; be the consequences or prison or death, we will still be "inseparable and faithful in our loves, clinging together in our calamities" and in our death. My Arthur, let us see one another, let us live together once more, till together we seek the mercy of God.'—BELDEN (*Tudor Sh.*) agrees in part with Clarke that these words are given in answer to Philip's invitation; but, so far from being an abstracted reply, are an exhortation to Philip 'to take her with him to England in a further campaign for the rights of Arthur, who has been carried thither.'

78. *enuie at]* WRIGHT compares: 'Against this man, whose honesty the devil And his disciples only envy at.'—*Henry VIII.* V, iii, 112.

81. *And . . . heard you say]* F. GENTLEMAN (ap. BELL): Though Constance's